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MARYON VADIE

THE NATIONAL THEATRICAL WEEKLY

MANAGERS, AGENTS AND ARTISTS KINDLY NOTICE!

United States Patent 1297473, Serial 258034 is held by

HAMLIN & MACK

as being the originators of the

SINGING AND DANCING VICTROLAS

Produced in 1914 in England, with Mr. Lew Lakes' Revue Co., as the following letter will prove:

LEW LAKES PRODUCTIONS

1a Southampton Row, London, W. C.
England.

January 13, 1919.

To All Whom It May Concern:

Hamlin and Mack produced with my show "A Daylight Robbery," in the year 1914, two Victrolas, through which they made their entrance out of swinging doors in same. They opened their act with my show.

LEW LAKE.

We wish to say that **anybody getting inside of Victrolas, singing through them or dancing with same, are infringing on our patent.**

HAMLIN & MACK

Director, Aaron Kessler

A SALVO OF SCREAMS**JIMMIE SAVO**

ASSISTED BY

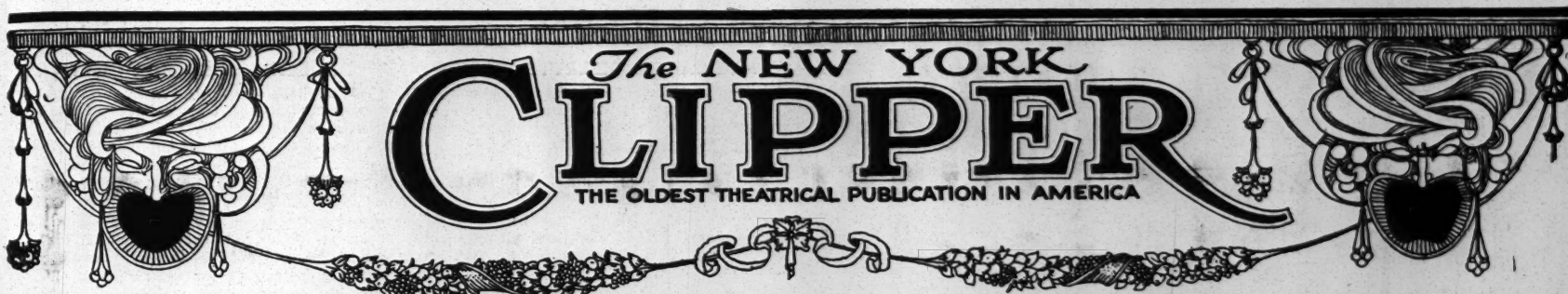
JOAN FRANZA

ORPHEUM TOUR

OPENING MAJESTIC, CHICAGO, JULY 21

DIRECTION—

ROSE & CURTIS



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PROTEST USE OF UNNECESSARY STAGE HANDS

CENTRAL MGRS. HOLD MEETING

The employment of more stage hands than they deem necessary to put on visiting shows, was made an issue last Friday morning at the second annual meeting of the Central Managers' Association, held in the rooms of the Vaudeville Managers' Protective Association in the Columbia Theatre Building.

A strong protest was voiced by the members present against what they consider an arbitrary edict formulated by the I. A. T. S. E., requiring the employment of a certain number of men back stage whether the latter are necessary or not, and plans were adopted by the Association to place the matter before the stage hands' union, to the end that the latter organization might modify what the managers consider a most stringent edict.

Among other topics that came up for consideration and were discussed were the tax question, the use of copyrighted and restricted music, play piracy and methods of perfecting the report system, this latter having to do with detailed reports made after the finish of each visiting show's engagement by the manager of the house in which the show played. The report is sent to a central office, which mimeographs it and the mimeographed copies are sent broadcast among the members of the organization. This report, among other things, sets forth the amount of business done by the show, whether or not the full quota of players appeared in the piece, and just how near the show comes up to or falls short of the standard of its kind.

A number of by-law amendments were passed, following which the election of officers was held, the following being elected to serve for the ensuing year: W. D. Fitzgerald, Lyric Theatre, Allentown, Pa., president; Montgomery Moses, Trent Theatre, Trenton, N. J., vice-president; Nathan Appell, Orpheum Theatre, York, Pa., secretary; Charles A. Yecker, Fulton Opera House, Lancaster, Pa., treasurer. Members of the executive committee, besides the officers, are: W. S. Butterfield, Fuller Theatre, Kalamazoo, Mich.; Harry Sommers, Oliver Theatre, South Bend, Ind.; I. C. Mishler, Mishler Theatre, Altoona, Pa.; Ford Anderson, Orpheum Theatre, Harrisburgh, Pa.

The following members were present at the meeting: E. G. Finney, Play House, Wilmington, Del.; W. L. Busby, Empire Theatre, Quincy, Ill.; Harry Summers, Oliver Theatre, South Bend, Ind., and Powers Theatre, Grand Rapids, Mich.; W. S. Butterfield, Fuller Theatre, Kalamazoo, Mich.; A. J. Kleist, Jr., Oakland Theatre, Pontiac, Mich.; Montgomery Moses, Trent Theatre, Trenton, N. J.; Billy Watson, Lyceum Theatre, Paterson, N. J.; N. H. Gutsadt, Lyceum Theatre, Ithaca, N. Y.; Chas. A. Taylor, Lyceum Theatre, Elmira, N. Y.; John A. Himmelein, Sandusky Theatre, Sandusky, O.; W. M. Hinton, Hinton Theatre, Muskogee, Oklahoma; (Continued on page 7)

CHARGES CONSPIRACY

Charging conspiracy on the part of several persons, as a result of which she alleges that she lost her booking privileges on the floor of the Keith Vaudeville Exchange, two months ago, Wenonah Tenney, the booking agent in the Putnam building, has lodged a complaint with Assistant District Attorney William O'Shaughnessy in the West Fifty-fourth Street Magistrate's Court, and the latter is investigating.

According to Assistant District Attorney O'Shaughnessy, Mrs. Tenney related a story of persecution which, she alleges, was designed to get her into the bad graces of the Keith Exchange. This was accomplished, Mrs. Tenney told Mr. O'Shaughnessy, through a series of false tales and bad imputations made against her by various performers for whom she at one time transacted business.

As a result of Mrs. Tenney's complaint, Assistant District Attorney O'Shaughnessy subpoenaed Allen Suencer Tenney, her husband; Mark Linder, Daly and Brower and a score of other performers, in an effort to arrive at the truth of the charges made by her. And, on his own initiative, he requested J. J. Murdock, of the Keith Vaudeville Booking Exchange, to appear before him so that he might hear from him what were the actual causes that led to Mrs. Tenney's floor privileges being curtailed.

Should the assistant district attorney find, after hearing all the witnesses subpoenaed at the request of the complainant, that there is evidence of a conspiracy to interfere with Mrs. Tenney's earning a livelihood, he stated he would place the matter before one of the magistrates.

Up to Monday of this week, it was indicated by Mr. O'Shaughnessy, no real evidence of a conspiracy had been elicited from the witnesses examined.

SENNETT GIRLS CLOSE AUG. 2

The Mack Sennett Girls who are the feature with the "Yankee Doodle in Berlin" picture at the Broadway theatre will end their engagement at that theatre, August 2. This will complete a four week run at the house.

Originally, the attraction was to have played the house for four weeks, but, on account of the unprecedented business the first week, B. S. Moss signed a contract with Sol. Lesser to play the attraction for eight weeks. In the meantime, Lesser had signed a contract with the management of Ziegfeld's theatre, Chicago, for the act, and to have several of the girls now playing at the Broadway theatre appear there. Rather than have Lesser go to the expense of bringing new girls on from California to replace the old ones, Moss decided to release Lesser from his contract and terminate the engagement at the end of the original four weeks.

WOODS HOLDS BACK FILM

"Free and Equal," a Tom Ince seven-reel feature dealing with the Negro question, which was to have been presented by A. H. Woods at the Casino next week, will not be given its New York presentation until October. Mr. Woods said he was not prepared to show the picture at present, so the Shuberts will put "Oh Uncle" into the house in its stead. Woods said that, in October, he will present this picture, which has been approved by the New York Board of Censors, into a Broadway theatre at a \$2 top admission.

RINGLING BROS. WILL FIGHT EXCESSIVE PERMIT FEES

Pay \$300 Fee in Altoona Under Protest After Police Refuse to Allow Parade. Manager Confers with Mayor but Latter Refuses to Recede from Demands.

ALTOONA, Pa., July 13.—The Ringling Brothers have decided to institute a campaign against communities where local politicians have been framing ordinances to "stick up" circuses, carnivals and outdoor shows for unusually large permit fees.

This was decided upon last week when the combined Ringling Brothers and Barnum and Bailey Circus played here. Arrangements had been made by the advance couriers of the circus to pay a \$100 show and parade fee. However, when the show came up on the lot and all was ready for the morning parade, Mayor Rhodes, at the instigation of Tax Collector W. R. Dunn, ordered that no parade be given until a \$300 license was paid and a bond of \$1,000 posted to cover any damages which might result to the highway of the city.

Manager Cook, of the circus, immediately told the local officials that it was a "hold up" and refused to pay the amount. The local police informed the circus man they had their orders and nothing could start until the Tax Collector had his money and the bond was posted.

Cook sought Mayor Rhodes and told him that a representative of the circus had arranged all details and informed him that

\$100 would be the fee. The Mayor then informed him that an ordinance had been passed by the City Council calling for a \$100 license for each ring a circus used and, as a result, the show would have to pay \$300, as their attraction was a three-ring affair. The manager replied that the proposition was unfair and that he had not been notified of the change in the city statute. The Mayor then called upon City Manager Hinckle for his version and the latter said he had written Cook a letter and told him of the new ordinance. Cook denied having received the letter.

When the city officials refused to recede from their position Cook decided he would not disappoint the local populace who were already lined along the main street awaiting the parade, so he paid the \$300 demanded under protest and filed the bond.

The police were then notified to allow the parade to proceed and the performance was given at the grounds.

The New York offices of the Ringling Brothers were notified and it is said Attorney Kelly, who looks out for the legal interest of the circus, will take steps to obtain a refund of the alleged "overcharge."

GUILD PLAY DOES \$6,700

"John Ferguson," the Irish play presented by the Theatre Guild, which Walter Wanger managed to get into the Fulton Theatre last week, did a gross of \$6,700 last week over a gross of \$4,300 at the Garrick Theatre the preceding week.

Wanger has been using liberal space in the daily papers and is doing several novelty publicity stunts. Last week, at the Irish meeting in Madison Square Garden, Jack Hughes was about with a bunch of green throwaways announcing the show, and that evening the house played to capacity, getting a good deal of the turnaway from the garden.

Indications are that, with the stunts being used to get business, the show will run at the house until late into the winter. From the present outlook, a gross of \$7,500 will be realized this week.

ARRESTED FOR SHIMMEYING

Five girls, employed at "Shimmyland," a theatre in the Bronx Exposition, were haled into the West Farms Police Court last week along with the manager of the show and the manager of the park, to answer a charge of doing an indecent dance. Magistrate Nolan held them all in \$500 bail. The names of the girls are Eva Leslie, Teddy Warden, Vivian Mador, Marie Fields, and Violet Spath, all of Brooklyn. They declared themselves not guilty.

Manager Stillman, of the Park, and Roberts, of the show, were also held in the same bail as the girls.

MRS. JOLSON GETS COIN

LOS ANGELES, July 12.—Following the granting of an interlocutory decree of divorce to his wife on the grounds of desertion and cruelty, Al Jolson has settled the matter of alimony. The court decreed that he pay her \$200 per month, but the comedian decided to have the matter settled for all time.

An agreement was then reached, whereby Mrs. Jolson receives \$10,000 in cash, \$7,000 more in Liberty Bonds, the \$15,000 home at Oakland, property at Alameda worth \$25,000, a \$2,000 automobile, and some jewelry said to be worth \$10,000.

When Jolson heard that his wife had filed the suit, he hurried here with William Klein, his New York attorney, in an effort to adjust matters before the case came up in court. He was unsuccessful, however, and when the case did come up, his wife received the decree.

ATTACHMENT CLOSES SHOW

TERRE HAUTE, Ind., July 11.—The Greater Greenwood Shows closed here last night because of an attachment secured by Walter Hughes, who claimed \$850 back salary was due him. The shows consisted of vaudeville and musical comedy, under canvas.

HIP REHEARSAL DATE SET

R. H. Burnside has called the members of the new Hippodrome production, which opens late in August, for rehearsal July 22. It is said the rehearsal period will last about six weeks.

TRADES ALLOTTED THEATRES FOR ACTORS MEMORIAL DAY

**Committee Arrange Nation-Wide Special Trade Parties to Pay
Tribute to Theatrical Profession for Their Part in the
War—Frohman Host at Weekly Luncheons**

Practically every trade in New York City will have a theatre assigned to it to fill for the Actors Memorial Day performance which will be given on December 5th at all of the New York theatres. Already a number of the trades have selected theatres which they will fill with the people from their various trades. The Hides and Leather Trades have announced they will take over the Liberty theatre on that day. A number of the trades are seeking the honor of having the Hippodrome as their house while others are seeking the Winter Garden, New Amsterdam, Belasco, Empire and Central theatres.

The committee in charge of the event has promised all of them a theatre and in return the committees of the various trades have signified their intention of disposing of all the tickets for the performance at least two months prior to the performance.

This plan will not be local, as arrangements are being made to have it adopted in the cities throughout the country where similar performances will be given, and the returns from Chicago, St. Louis, Philadelphia, Boston, Denver and San Francisco indicate that the scheme will meet with favorable returns from the various local trades in those cities.

MERCEDES ENGAGING CAST

Mercedes is engaging people for the big "mystery" show which he is to present this season in the Klaw and Erlanger houses. Under the management of Joe. Connolly the show will open late in August and will play a number of week and one-night stands at a top price of \$1.00.

Among the people who have been engaged for the show are Nicholson, the magician, "The Girl in the Air," a Cingalese troupe of magical performers, and the Lafayette act, "The Lion's Bride," with Lala Salvini. The act is being rebuilt and brought up to date and will be one of the features of the performance in which Mercedes himself will play a prominent part.

WILL CLOSE SATURDAYS

The Keith Vaudeville Exchange on the sixth floor of the Palace Theatre Building and the Family department of the exchange on the fifth floor will be closed all day Saturday during the balance of the Summer.

This innovation went into effect last Saturday when E. F. Albee issued orders that one stenographer be kept on duty each Saturday and the rest of the employees be given the day off. The two employees are on duty until noon when the offices are closed for the day. No acts have been booked in either of the exchanges during the Summer months on Saturday.

REDUCE PLAY FOR VAUDE

A condensed version of "When Dreams Come True," the musical play written by Philip Bartholomae and Silvio Hein, is being prepared for presentation in vaudeville by Coutts and Tennis. It is scheduled to open August 31 at the New Brighton Theatre. John Coutts is making the condensation of Bartholomae's book and lyrics, while Silvio Hein's music will remain as in the original production.

MOSS HAS "COME ALONG"

Herman H. Moss has made arrangements to put "Come Along" on the road next season with Harry Bulger in the leading part and has the piece already booked over K & E time for thirty weeks. Since it closed at the 39th Street theatre the piece has been rewritten and Fred Fischer and Grant Clarke have turned out new tunes for it.

The occasion will be a nation wide testimonial designed to pay a tribute to the players who participated in the recent hostilities, whether in an active, entertaining or other capacity, in obtaining subscribers to the various war loans.

Daniel Frohman, president of the Actors' Fund of America has taken an interest in the event and a series of luncheons are given weekly in his office to discuss the various methods of continuing the drive to make this one of the biggest days in the history of the theatre.

Those who are at present members of the various trades committees and the trades they represent include: Samuel W. Fairchild, Clubs; M. L. Morgenthau, Candy trades; F. W. Wilkenson, Fish markets; Louis J. Robertson, Hides and Leather; J. C. Good, Meat Products; Arthur Lehman, New York Cotton Exchange; Benjamin Fox, Brokers; John R. Wildman, Accountants; Alfred Marling, Real Estate; John Slater, Shoe Industry; J. A. Chipperfield, Laundry Trades; E. F. Albee, Theatrical and Motion Picture interests and Sidney Blumenthal, Upholstery and Lace Curtains.

The money derived from the performances will go to the Actors Memorial Fund.

NEWMAN BUYS HALF OF HOUSE

Leo Newman has bought half the seats for four weeks of the "Greenwich Village Follies" and, if the piece does as well as it is expected to, will buy in again before the first lot is exhausted. The piece, which opened Tuesday night, has been looked over by many experts and is looked upon very favorably. Seats for the opening night were selling at \$5.00 and for the succeeding nights \$3.00.

TYLER TO OPEN NEW PIECE

On July 28, George C. Tyler will open a new four-act comedy by Sidney Toler, entitled "The Golden Age," at the Apollo Theatre, Atlantic City. In the cast are Vivian Ogden, The Tobin Sisters, Claire Mersereau, Glen Hunter, Paul Kelly, Marion Abbott and others.

START MARDI GRAS

Samuel Gumpertz, president of the Coney Island Business Association, will call a meeting this week of the organization to formulate plans for the holding of a "Mardi Gras" the week beginning September 8. The feature of the week is to be a Victory pageant.

ATTACH OPERA BOX OFFICE

SAN FRANCISCO, July 12.—Creditors attached the box office at the Civic Auditorium last week, when Aida was to be presented, and delayed the opening, scheduled for 8 o'clock sharp, until 9 P. M. when the show started before a meagre audience.

SUIT AGAINST LEADER DROPPED

SAN FRANCISCO, July 12.—On request of the plaintiff, the breach of promise suit of Coralyn, organist of the Hippodrome theatre, against Bert Ragan, leader of the orchestra, has been dismissed. The suit was brought for \$5,000 damages.

CORNELL HAS NEW REVUE

Chas. Cornell has arranged to produce a new revue at the Film Cabaret which will open August 25. The new show will have a chorus of eighteen girls instead of eight in the present show, and fourteen principals. The new show will cost about \$1,750 a week. The present show, which was staged by Cornell, cost \$1,000 weekly. A covert charge will be made when the new show opens.

MUSICALIZE GILLETTE PIECE

William Gillette's old four-act comedy, "All the Comforts of Home," is to be musicalized and produced early next September under the title "Fifty-Fifty Limited."

The musical production rights were recently acquired from Gillette by the newly organized Step In, Inc., capitalized at \$50,000, and whose directors consists for the most part of the same people who recently produced "Penny Wise" and "Love Laughs." Edwin E. Kohn and Cloyd D. Koontz, both of whom are in the banking business, are respectively president and secretary and treasurer of the new producing corporation; A. F. Scibilia, of the Scibilia Producing Company, is vice-president and general manager of the new company.

The musical adaptation of the Gillette piece is being made by William Lenox and Vera Michaels, the former of whom will also head the cast; Leon De Costa, who wrote the soldier show, "You Know Me, Al," is writing the lyrics and music for "Fifty-fifty Limited."

Rehearsals are scheduled to begin July 28, and the following players have thus far been engaged: Barrett Greenwood, Zella Rambeau, Grant and Wing, Bird and Bernard, Florence Reutti and Alice Cavanaugh, the latter formerly of the team of Cavanaugh and Gordon. Frank Smithson has been engaged to stage the piece and Grant and Wing will put on the dance numbers.

HOUSES BEING OVERHAULED

A number of New York and Brooklyn theatres will be remodeled and redecorated prior to opening for the Fall season.

Among those houses now being fixed up are the Belmont in Forty-eighth Street, which is being redecorated at a cost of \$10,000; Garrick, Thirty-fifth Street, which is having numerous alterations made, to cost about \$7,500.

The Bijou Theatre in Forty-fifth Street is having its interior redecorated, and the Forty-fourth Street Theatre will also have some more alterations made, which will include the installation of 150 additional seats and adding of space for standees to the number of 200. The Bronx Opera House, in the Bronx, is also being redecorated and several minor alterations will be made. The Crescent Theatre in Brooklyn, recently taken over by the Shuberts, will be thoroughly overhauled and redecorated. These alterations will cost in the neighborhood of \$20,000.

In addition to these houses all of the Moss theatres in Greater New York will be redecorated and reconstructed for the new policy they will undertake in September. In each of these houses pipe organs valued at \$15,000 will be installed.

COMPLIMENTS ETHEL BARRYMORE

Ethel Barrymore last week received a photograph of herself from France, which hangs today in the drawing-room of her home here, and which bears the following tribute, written on the picture by Marshal Foch, who discovered it while on a tour of inspection in an officer's dugout, near Verdun:

"To the charming and beautiful American actress whose lovely face has brightened and inspired the gloom and hardship of the war."

DANCER'S PURSE STOLEN

Viola Quinn, a dancer who recently closed with the Palais Royale show, appeared last week in the Magistrate's Court, where she identified a gold purse valued at \$300, and which, she said, was stolen from her two weeks ago at Castles-by-the-Sea, Long Beach. Elie Capon, who said he was an automobile starter, was arrested by Detective Edward Shields while trying to pawn the purse for \$75. The prisoner said he had found it.

SPIEGEL SHOW OPENS AUG. 24

Max Spiegel's "Look Who's Here" will open in Washington August 24. In the cast are Cecil Lean, Cleo Mayfield, George Mack, Joseph La Teora, Herbert Hoey, Naysa Tempest and the McCarthy Sisters. George Alabama Florida will be the business manager.

SHUBERTS SUED FOR RENT

WILKESBARRE, Pa., July 12.—Suit has been started in the United States District Court here by Rozelle Galland, lessee of the Grand Opera House, against the Shubert Theatrical Company, which leased the theatre from her in 1909 for a term of ten years and abandoned the house, it is alleged, October 1, 1916. Mrs. Galland is suing to recover the sum of \$14,951.36 which, she alleges, the Shubert Theatrical Company owes her for unpaid rent.

In her complaint, Mrs. Galland alleges that the Shuberts were to pay a total rental of \$11,600 yearly under the terms and conditions of several leases and agreements entered into between the litigants in July, 1909.

The Shuberts, in their answer, claim that they were forced to abandon the theatre because of the decrepit condition of various parts of the building, which made it unsafe for the public.

The Shuberts last week made a motion in the Supreme Court to have the four actions now pending in the City Court in which they are being sued by Rozelle Galland of Wilkesbarre, Pa., consolidated into one action and transferred to the Supreme Court for trial in the latter court. The court here is also asked to issue an injunction against the plaintiff in these actions from proceeding with her U. S. District Court suit in Pennsylvania until the suits pending here have been tried.

The first of the four City Court suits now pending was tried before Referee Gildersleeve, to whom it was sent, and on March 26, 1917, the referee decided that Mrs. Galland was entitled to a judgment for \$2,290.65 on the first cause of action. This judgment was confirmed by the City Court.

However, an appeal in this case was taken by the Shuberts through their attorney, William Klein, who carried the case to the Appellate Term of the Supreme Court. The latter court, after reserving decision on the appeal for more than a year, finally reversed the City Court's decision, Justice Lehman writing the opinion, and sent the case back for a new trial. Strauss Reich and Boyer represent the plaintiff in the suits brought here.

LEW HERMAN HAS SHOW

Lew Herman and his musical comedy company in "Oh Girlie, Girlie" will open August 10 and play all the big one-night stands. The show will carry eight scenes and a working crew. It is booked through the Middle West. The show carries twenty-five people and features Jos. Shriner, Lew Herman, Marion Usmann and Gertrude Darling. The opening date will be played at Waukesha, Wis.

GRACE FILKINS LOSES HUSBAND

Rear-Admiral Marix, U. S. N. retired, died suddenly last week at the Hawthorne Inn, Gloucester, Mass. He was one of the most distinguished men in the navy and had made a record for himself in war and peace. He married Grace Filkins, a well-known actress at the time, in 1896. She survives him.

MANAGER MARRIES

GLENS FALLS, N. Y., July 13.—De Witt Mott, manager of the Empire Theatre, was married yesterday to Miss Phena Prece, non-professional, of Tottenville, Staten Island.

J. HARRY ALLEN MARRIES

J. Harry Allen, the fair, circus, and vaudeville agent, was married recently to Katherine Nola, of Brooklyn, a non-professional.

MARYON VADIE

Miss Vadie, whose picture is on the front cover this week, is a young American girl dancer, who has won international distinction, singly, as well as at the head of pretentious ballet organizations. In her present vaudeville offering, in conjunction with Ota Gygi, the celebrated violinist, the "Danse Comique" is probably the most delightful thing she does. Coupled with her artistry is her personal charm and the result is "an allurement of beauty in motion that is well nigh irresistible."

PLAY PIRATES VERY BUSY IN WESTERN PART OF CANADA

Driven Out of This Country, They Are Working in the Dominion, Where Poor Copyright Law Really Acts as Protection to Their Operations

Play piracy having become negligible, if not extinct, throughout the United States, a new horde of these dramatic "yeggs" has settled in the Western part of Canada, where they are now operating on a grand scale, protected by the unreciprocal copyright laws that exist in Canada at the present time.

As a result, Ligon Johnson, attorney of the United Managers' Protective Association of New York, went to Ottawa last week, there to urge the Canadian Parliament to pass a law, recently drawn up and framed, to give protection to writers of plays, lyrics and music.

The inadequacy of Canadian copyright laws, so far as they tend to protect American dramatists and the rights of American producers, was never so flagrantly exemplified as it is at present. Especially is this true in the Western part of the Dominion, where New York dramatic successes are being presented even under their original titles by various stock companies.

An attempt has been made there by American producing managers to stop the

offenders by prosecuting them under British copyright laws, but thus far these efforts have proven unsuccessful.

Up to about five years ago play piracy was more or less common in this country too and particularly prevalent in the Western part of the United States. But a crusade against these "yeggs" by the U. M. P. A., led by the association's attorney, Ligon Johnson, caused an abatement of the pirates' practice and has resulted in their beginning extensive operations in Canada.

Mr. Johnson, assisted by a score of private detectives, travelled all the way to Seattle, Washington, in an effort to get evidence against the play pirates, and so successful was their crusade that the evidence they obtained was directly responsible for the arrest and conviction of more than fifteen such throughout the country.

Now it is beginning to look as if the efforts of American producers, through the U. M. P. A., will be successful in rooting out the practice of play piracy in the Dominion of Canada.

NAZARROS STILL ARGUING

One writ followed another last week in the legal embroglio into which Nat Nazarro and his wife, Queenie Happy Nazarro, and their adopted son, Nat, Jr., have entangled themselves during the last three months.

First, there was a writ of habeas corpus obtained by the husband directing the wife to produce their three-year-old daughter Dorothy, who is living with Mrs. Nazarro's mother in Kansas City at the present time. This was argued in Special Term for motions in the Supreme Court before Justice Gavegan, the judge dismissing the writ and permitting the child to remain where she is until the divorce suit brought by Mrs. Nazarro, now pending in the Supreme Court, is tried.

The next morning, Saturday to be exact, another writ of habeas corpus was returnable before the same judge. This was obtained by Nazarro, who is, for the second time, seeking to wrest the custody of their foster son, Nat Jr., the vaudeville performer, from Mrs. Nazarro, who is at the present time directing the boy's theatrical destinies.

By agreement between Anton Siegel, the attorney who is now acting for Nat Nazarro, and H. J. and F. E. Goldsmith, representing Mrs. Nazarro, argument on the writ was adjourned until next Monday morning in order to give the boy a chance to fulfill a vaudeville engagement in Boston during this week.

And on Saturday night, while the boy and his act were playing at the Royal Theatre in the Bronx, City Marshal McBride, of Brooklyn, came back stage at the Royal with a writ of replevin and attached a wardrobe trunk worth \$100, a 'Cello valued at \$350, and two suits valued at \$100, all of which Nat Nazarro claims belongs to him and are being used by Mrs. Nazarro in the boy's act without the consent of the alleged owner. As regards this writ, some sort of settlement was entered into between the parties which will, for the present at least, permit the property in dispute to remain with the act.

And while husband Nat was busy swearing out writs, his wife on Saturday got busy through her attorneys and made an application for temporary alimony and counsel fee pending the outcome of her divorce suit. The motion on the application for alimony will be argued in the Supreme Court some time next week.

TO MUSICALIZE "KITTY MCKAY"

The Coburns are arranging to produce a musical version of "Kitty McKay." The cast is now being engaged and the show will go into rehearsal next week.

FRIARS POSTPONE OUTING

The outing of the Friars, which was to have taken place on the 17th of this month, has been postponed by popular request till a week from that date, or the 24th. Changes in the plans have also been made. Chairman of events George S. Dougherty has engaged the Pontiac, which will conduct the members of the club to the outing place.

The events scheduled for the afternoon are as follows: Baseball match, fifty yard dash (open to all), 100 yard dash (open to all), baldheaded men's race, fat men's race (200 lbs. or over), 50 yard dash, 100 yard dash (actors only), obstacle race, egg and ladle race, shoe race, male vampire race, hurdle race with horses, 50 yard dash swimming race, diving contest, greased pole contest.

Moving pictures of the events will be made and exhibited for the benefit and amusement of the members.

PRODUCER SUES SHERRI

Earl Lindsay, the producer, obtained a judgment for \$165 against Andre Sherri last week in the Third District Municipal Court.

Lindsey, through his attorney, Anton Siegel, claimed that Sherri engaged him to stage one of the Sherri revues about a year ago, at a salary of \$75 a week. After he had finished putting on the show, Lindsey claimed that there was a balance due him of \$150, which amounts to two weeks' salary.

Sherri is no longer producing revues, being in the theatrical costuming business.

WORM GOES TO EUROPE

A. Toxon Worm sailed last Saturday for Havre on the French liner *La Savoie*. Worm is going to Paris to transact some business for the Shuberts and, on his return to the United States, will assume the managership of the Boston Opera House.

SHE'S SURE HE SAID IT

Herman L. Roth filed in the Supreme Court today the bill of particulars demanded by A. Edwin Paulson from Alice Hudson, a show girl who is suing him for breach of promise, claiming damages to the extent of \$250,000.

In the bill, Miss Hudson says that, from 1915 to 1919, at various places, the defendant promised to marry her, but that this did not take place. She alleges that all these statements were made orally, he saying the first time, "Now dearie, we will be married in two weeks."

Shortly afterward he said, "My plans are not settled, but I will marry you in one or two months."

Then, later, after failing to keep his promise, Miss Hudson alleges he said, "Now, surely we will be married in three months."

Then, after his promise, she alleges he said, "I will marry you at the earliest possible moment."

All of these promises Miss Hudson alleges were made orally at dinners, theatres, cafes and other public places. She also states that at various times he addressed her and introduced her as "my fiancée."

COOLEY LEFT \$40,000

The value of the estate left by the late Hollis E. Cooley, the theatrical manager who died intestate several months ago, was computed last week and found to be worth approximately \$40,000. The property consists, for the most part, of cash in banks and securities.

The estate is in the hands of William T. Holt, Public Administrator of Richmond County, who has been advertising for relative or next of kin to claim it. Thus far no heir has been found by the public administrator. During the latter portion of his life he lived alone at his home in Staten Island. If no heirs are found the estate will be turned over, after debts and claims against it are settled, these later amounting to several thousand dollars at most, to the State of New York. Under the law, the state will retain the property until some claimant can show he is lawfully entitled to it.

The Cooley estate is one of the largest unclaimed estates ever administered by the Public Administrator of any part of the State of New York.

TO GET FIGHT PICTURES

Due to opposition on the part of objectors in Toledo, Bill Roche was unable to sail last week with the pictures of the Dempsey-Willard fight, which are to be presented to the American Expeditionary Forces in France and Germany.

However, arrangements were made by William A. Larkin, of the Knights of Columbus, under whose auspices Roche is working, to enable the latter to get the pictures and sail with them from Montreal on July 21. In addition to these films, Roche will obtain in Montreal from Jack Curley a print of the Johnson-Willard fight pictures in Havana.

HASKELL AND WOOLSEY SIGNED

Lon Haskell, who left the cast of Will Morrisey's Oversens Revue at Henderson's on Sunday night, has been engaged by the Shuberts to succeed George Hassel in "The Gaities of 1919" when the latter returns to play the role he created in "Good Morning, Judge." Bobby Wolsey has been engaged to succeed William S. Kent in the same show when the latter quits to rehearse for "Officers' Mess" which Chas. B. Maddock will produce next season.

TO SETTLE MUSICIANS' MATTER

A conference will be held Thursday between the United Managers' Protective Association Committee on Music and a committee from the American Federation of Musicians, for an adjustment of the road scale of musicians. It is said that several changes will be made in the form of the contract with reference to working time, and that the travelling leaders will be granted a slight increase in wages.

MILLER OPENS ON COAST

LOS ANGELES, July 14.—Henry Miller and Blanch Bates have opened at the Mason Opera House here in "Moliere."



JULIAN ELTINGE

Julian Eltinge has extended his phenomenally successful Vaudeville tour until October 10, 1919, completing a tour of over forty weeks, which has been, not only a very great financial success, but also has received the highest encomiums from an artistic standpoint.

Mr. Eltinge, at the conclusion of his present tour, will immediately start rehearsals for his new Musical Comedy Revue, from the pen of Edgar Allen Woolf. He anticipates opening his new production in Atlantic City, the first week in November.

It is a matter of note that, of all of the recent attempts that have been made in the past to send a vaudeville company en tour over the country, the Eltinge organization is practically the only one that has not met with disaster, outside of Harry Lauder. Mr. Eltinge is to be congratulated on his success.

A. E. A. TO PUT FORFEIT CLAUSE INTO EFFECT SEPT. 1

After That Date All Members Who Sign Other Than Standard Contract Will Be Fined \$1,000 Each Under Rules of Organization

After having been refused recognition by the Producing Managers Assn. and their offer for arbitration turned down, the Actors' Equity Association, after a number of conferences last week, decided to put into effect the \$1,000 forfeit agreement beginning Sept. 1st.

This move was decided upon when the Council of the A. E. A., received the ultimatum from the Producing Manager's that they would not deal with the Actors body in any way or issue their form of contract.

What led the A. E. A., to take this action mostly, was the fact that the managers refused, under any circumstances whatever, to submit the alleged differences between them and the A. E. A., to a mediation board composed of William H. Taft and Chas. E. Hughes.

Secretary Gillmore of the A. E. A. yesterday wrote letters to Messrs. Taft and Hughes, informing them of the action of the managers upon their proposal to act as arbitrators and thanked them for their interest in the controversy.

The pledge, according to Gillmore, has 1,300 signatures of the most prominent performers on the legitimate stage. All of these will be called upon at that time to conform to it and, if any of this number have not done so, injunction proceedings which are provided for in the pledge will be instituted against them and the \$1,000 forfeiture of liquidated damages will be also asked for in the court of jurisdiction where the injunction proceedings will be brought.

SHEA SUES ACTS

Joseph E. Shea, the booking agent, started actions at law last week to recover sums he alleges to be due him from performers for whom he has acted as agent in the not too distant past.

Through his attorney, Anton Siegel, Shea is seeking to recover \$1,000 from Mae West, erstwhile comedienne in "Some Time," which closed at the Casino Theatre last month.

Shea alleges Miss West is under contract to be booked by him until June, 1920. Among other clauses in this alleged contract, he says, is one which provides that she will not play any Sunday concert dates without his consent. He claims she failed to live up to that part of the contract when she played ten Sunday concerts without his permission.

In addition to commissions alleged to be due him on the Sunday engagements she played, Shea also claims commissions on vaudeville bookings played by Miss West. Her attorney is James A. Timony.

The Four Haley Sisters, Bernice, Grace, Lucille and Mabel, have been sued by Shea in the Third District Municipal Court for \$500. In his complaint Shea alleges that he laid out money on the girls' act about two years ago, that he was, in fact, a part owner of the act, and that he has not received any money from the girls as a part owner of the act or in commissions for booking it.

T. DANIEL FRAWLEY SAILS

SAN FRANCISCO, July 12.—T. Daniel Frawley and his dramatic company left San Francisco on the "Shinyo Mari" for a nine months' tour of the world. The itinerary will include Honolulu, India, China, Arabia, Egypt and Italy. They will present the best of American dramas. Beatrice Prentice, of Oakland, will be leading lady.

CLARK OUT OF ROYAL BILL

Due to illness, Johnny Clark and Company are out of the bill at the Royal this week. The Dancing La Vars took Clark's place.

The balance of the members who failed to sign the pledge when it was submitted to the members in November, 1918, will be called upon to live up to the "application for membership" a clause in which states "If I am elected to membership I promise to obey and abide by the rules, regulations and mandates of the Actors' Equity Association, and its properly elected officers, as under the Constitution, Article 2, Section 4."

This clause of the constitution follows: "Members shall be elected by the Council, shall abide by and be governed by the Constitution and By-Laws of the Association and any rule, order or law, lawfully made or given by any lawful authority. The council shall have power to censure, suspend, drop, expel and terminate the membership of, request the resignation of, fine or punish any member, and the offenses for which and the conditions under which the Council may so act shall be set forth in the By-Laws, or in rules adopted by the Council."

The words "fine or punish" according to Frank Gillmore give the Council arbitrary power to fine the artist who violates the edict of the A. E. A., and works under any contract other than the one they approve, any amount of money they see fit.

There is no clause in the constitution as to how this money can be collected and therefore what recourse they will take to obtain the fine Gillmore did not care to state.

WEBER HAS NEW PIECE

The Little Blue Devil, a musical comedy founded on Clyde Fitch's "Blue Mouse" will be the first offering of Joseph Weber this season. The new version of the Fitch comedy is the work of Harold Atterbridge and Harry Carroll. The show is booked for a three week tour in September, prior to making its New York debut. Among the principals engaged for the cast are Bernard Granville, Fay Marbe, Edward Martindel, Jack McGowan, Louise Kelly, Wilfred Clark, Jean Merode and Catherine Duffin.

WANGER HAS NEW PLAY

Walter Wanger, who recently returned from service over-seas, will produce early in the season a comedy drama by Marie Thompson Davies entitled, "The Purple Slipper."

This show will go into rehearsal next week and is due for a Broadway presentation in October. Shortly after the production of "The Purple Slipper," Wanger will put into rehearsal a drama of Parisian life adapted from the French entitled, "Pro-fane Love."

MAKING UP N. V. A. SLATE

The nomination committee of the National Vaudeville Artists, composed of Paul Nickerson, J. Irving Southard, Pat Rooney, Kate Elinore, Harry Pemberton, Emmet De Voy and Harry DeCosta, are making up the slate of new officers to be submitted at the next election of the organization. Secretary Chesterfield expects to have the nominations posted by the end of July and the election will take place early in August.

SAIL FOR AUSTRALIA

SAN FRANCISCO, July 12.—A company consisting of Mr. and Mrs. John D. O'Hara, Victory Batement, Fred Esmlton, Diana Wilson, Mr. and Mrs. Toms and John Beck departed for Sydney, Australia this week on the steamer "Sonoma," due July 29. They are under engagement to play "Lightnin'" for the J. C. Williamson Ltd. Co.

INVESTIGATE WEED AGENCY

The affairs of Evangeline Weed, the booking agent, and the corporation bearing her name which she recently organized at 1400 Broadway, were being investigated last week by Assistant District Attorney John B. Stanchfield, Jr., with whom a complaint was lodged by a Mrs. Tunison.

According to Mr. Stanchfield, Mrs. Tunison charges that Miss Weed obtained \$150 from her under false pretenses. He says that Mrs. Tunison, who lives outside of New York, told him that she gave Miss Weed the money only after the latter had promised to give her a share of the profits of the booking business, in conjunction with a job as manager of the corporation at a weekly salary of \$100. The \$150 was demanded by Miss Weed, it is charged, as an earnest of good faith on the part of Mrs. Tunison.

Mr. Stanchfield also stated that, while he hasn't sufficient evidence against Miss Weed to have her indicted by the Grand Jury, he has information which, he said, he will present before a Magistrate if he can find Miss Weed in New York City. At the present time she is said to be in Boston, where she went two weeks ago, leaving her office in charge of Marie James, erstwhile Chicago booking agent, who came here about eight weeks ago from the Windy City and became associated with Miss Weed in an executive capacity.

At the Weed offices in the Knickerbocker Theatre Building, the name Evangeline Weed, Inc., has been erased from the glass doors. The occupants of the offices are indicated by the following names: Marie James, Jay Packard and Albina Johnson. The latter was recently Miss Weed's secretary, and she stated last week that she, too, turned over to Miss Weed \$100. This money was never returned, according to Miss Johnson, nor were the promises made by Miss Weed ever fulfilled.

As for Miss James, she states that, following the departure of Miss Weed, she took over the lease on the offices held by the latter's corporation, previous to which she says she had made Miss Weed turn over to her a bill of sale to the furniture, and after paying the Golet Estate, landlords of the building, a month's back rent, is continuing in the offices as a booking agent on her own hook, with Miss Johnson as her partner.

According to Miss James, Miss Weed told her that the \$200,000 Evangeline Weed Corporation was doing a book business of \$1,100 weekly. This corporation was recently organized by Miss Weed, who attained a great deal of publicity through negotiations she is reported to have carried on with William Jennings Bryan relative to the former presidential candidate's appearing in vaudeville over the Keith time and delivering lectures favorable to prohibition. The Bryan vaudeville engagement never came to pass.

Continuing, Miss James stated that, relying on Miss Weed's promises, she became manager of the Weed business at a promised salary of \$100 a week and fifty per cent of the profits. After working for two weeks without receiving any salary, Miss James says she mentioned the matter to Miss Weed and the latter told her she would receive her salary just as soon as she could "put over" a few deals she was then negotiating. In the meantime, Miss James says she discovered that not only was there no \$1,100 weekly business done by the Weed concern, but there wasn't even \$1,100 worth on the books.

Two weeks ago Sunday, Miss Weed left for Boston, her home town. Following her departure, Miss James says, she discovered that not only had the rent for the offices not been paid for the previous month, but also a number of people came in to claim various sums which, they said, they had advanced Miss Weed for various things which the latter told them she would do for them. Among these, according to Miss James, was Mrs. Shipman, mother of Helen Shipman. These things and more Miss James related, all of which she told to Assistant District Attorney Stanchfield when she appeared at his office last week in response to a sub-

poena. Miss Johnson also testified before Mr. Stanchfield.

Evangeline Weed came here from Boston about six months ago and established a booking office in the Knickerbocker Theatre Building Annex on West Thirty-ninth Street. Friends of Miss Weed in New York have been receiving letters from her during the last ten days postmarked Hartford, Conn., in which she writes: "Am spending my vacation here and expect to be back in New York soon."

DETROIT SEES NEW PLAY

DETROIT, July 12.—Jessie Bonstelle presented a new play this week from the pen of a new writer, Martin Brown, called "Penny." It is a serious four-act comedy and is described on the program as being "satirical." This last is true of it only in a small measure.

The play deals with the penchant of Penelope Crewe for picking up so-called human derelicts and inspiring them to exert their better selves. Among the men whom "Penny" inspires are a poet, a painter and a bridge builder, the latter of whom turns out to be the author of the world's greatest opera.

The complications of the plot arise from the desire of a notorious woman flirt to obtain a divorce from her husband so that she may marry a man of wealth. The husband is in love with Penelope, under whose inspiration he has placed himself in order to make a name in politics. Penelope and the husband of the flirt are ensnared in a series of events which lead to an effective epilogue that takes place in a motor car in a London fog.

The play is surely not lacking in plot; in fact there seems to be an overabundance of just that, plus several drawn out situations. The dialogue is too long, but may be described as being brilliant, in spots.

Nothing is left to the imagination, the author deeming it advisable to let the audience visualize every situation mentioned in the plot. This makes the story long drawn and tends to take the edge off the plot. In fact what the play most needs is proper pruning, if it is expected to succeed as a production in theatres other than those used by stock companies.

This is Miss Bonstelle's last week as tenant of the Shubert-Garrick Theatre, which she took for ten weeks.

"FRIENDLY ENEMIES" TO CLOSE

"Friendly Enemies" will close its engagement at the Hudson Theatre next Saturday after a run of fifty-two weeks at this house. The Hudson Theatre company of this play, headed by Louis Mann, has been playing continuously since the premiere of the piece in Atlantic City on February 22, 1918, going thence to Washington, then to Chicago and then to the Hudson.

During the run of the play in New York three other companies were playing throughout the United States, covering practically every city and town in the country, so that the long run in New York is all the more remarkable when it is considered that thousands of visitors to the metropolis saw the play on the road. Under the title of "Uncle Sam" the play is now running successfully in London and two other companies are playing the British provinces.

Mann will resume his role in the play at the Manhattan Opera House on Labor Day, remaining in New York for sixteen weeks and then going on an extensive tour. In addition, three other companies of the play will go on tour next season.

PLAN BIG AUSTRALIAN HOUSE

A motion picture theatre with a seating capacity of 4,000 and built on American lines, is to be erected by J. C. Williamson in Melbourne, Australia. The policy, which will be similar to the American program, will include a mixed program of educational, news, scenic and comedy films, with a feature and marked attention devoted to the musical side.

TO REVIVE "McFADDEN'S FLATS"

Gus Hill will revive "McFadden's Flats" this season and start it out early in September.

GOVERNMENT AGENTS ARREST FIVE BROADWAY TICKET BROKERS

**U. S. Commissioner Hitchcock Issued Warrants for Evasion of
Internal Revenue Law—Prisoners Held in \$100
Bail for Examination Saturday**

The government took a hand in the "spec" situation last week and the result was the arrest by United States Agents of five of Broadway's most prominent theatre ticket brokers Saturday night, all of whom are charged with evading the Internal Revenue Law. All were held in \$100 bail each by United States Commissioner Hitchcock before whom they were arraigned in the Federal Building.

The brokers arrested are: Charles Levy and Alex Jones of the Broadway Theatre Ticket Agency, 218 West Forty-Second street; Louis Cohen, 204 West Forty-second street; David A. Warfield, of the Warfield Ticket Office, 212 West Forty-second street; and Leo Newman, 1482 Broadway.

In the case of Cohen, it is charged that, on Saturday afternoon, he sold two tickets calling for orchestra seats at the New Amsterdam Theatre for that evening's performance of the Ziegfeld "Follies," for which he received \$17.00. The profit on the purchase to Cohen, exclusive of the regular tax of 10 per cent, was \$10. The charge against Cohen is typical of the other cases.

It is charged that those who were arrested have not only been charging prices in excess of the fifty cent limit fixed by the recently passed Kilroe-Williams City ordinance, but have not been properly stamping their names as the vendors of tickets and the price paid, thereby defrauding the government. It is charged, of the 50 per cent tax on all amounts charged for tickets above the fifty cent excess permitted by local ordinance.

The two tickets for Ziegfeld "Follies" alleged to have been bought from Cohen for \$17.00 were exhibited before Commissioner Hitchcock, in the light of which it is interesting to note that Louis Cohen is one of the ticket brokers that, according to report, deposited a \$10,000 bond with Ziegfeld as an earnest of good faith not to sell tickets for the "Follies" for more than fifty

cents above the box office price.

The raids on the ticket brokers last Saturday night were made by revenue men in charge of Major Daniel L. Porter, complaints having been made to Collector of Internal Revenue Edwards that a number of well known ticket brokers were openly violating the law, revenue agents were sent out to investigate early last week and reported that they had visited twenty-one agencies and had purchased tickets not properly marked and at high prices.

Besides the five taken into custody, it was learned early this week that a warrant had been issued for the arrest of John Mahoney, of the Tyson and Company Agency at 1472 Broadway, and all told it was said that more than forty ticket dealers are involved in the matter.

The Federal statute it is alleged they violated reads as follows:

"The price (exclusive of the tax to be paid by the person paying for admission) at which every admission ticket or card is sold shall be conspicuously and indelibly printed, stamped or written on the face or back thereof, together with the vendor, if sold other than at the ticket office of the theatre, opera, or other place of amusement.

"Whoever sells an admission ticket or card on which the name of the vendor and the price is not so printed, stamped or written, or at a price in excess of the price so printed, stamped or written thereon, is guilty of a misdemeanor, and upon conviction thereof shall be fined."

Assistant United States Attorney George W. Taylor, who is prosecuting the cases, stated that, despite the fact that the law only provides a fine of \$100 in case of conviction, there may be another statute under which jail sentences may be imposed if there is a conviction in these cases.

At the request of former Assistant U. S. Attorney Edward M. Stanton who represents the arrested brokers, their cases were adjourned for hearing until this Friday.

MOSS TO SIGN MONDAY

A conference was held last Wednesday between B. S. Moss and representatives of the Musicians and Stage Hands locals with respect to Moss signing the Union contract. All arrangements were completed and the contract will be submitted on Monday for Moss to affix his signature. Under the agreement, the Union musicians, stage hands and operators, will, as soon as the contract is signed, replace the present incumbents of their respective positions at the Broadway theatre.

CENTRAL MGRS. PROTEST

(Continued from page 3)

W. D. Fitzgerald, Lyric Theatre, Allentown, Pa.; Harry Scherer, Cambria Theatre, Johnstown, Pa.; Ford Anderson, Representing Messrs. Wilmer and Vincent, Orpheum Theatre, Harrisburgh, Pa., and Orpheum Theatre, Easton, Pa.; I. C. Mishler, Mishler Theatre, Altoona, Pa.; J. F. Genking, Opera House, New Castle, Pa.; J. J. Quirk, G. A. R. Opera House, Shamokin, Pa.; Nathan Appell, Orpheum, York, Pa.; Rajah Theatre, Reading, Pa.; C. A. Yecker, Fulton Opera House, Lancaster, Pa.; Byron D. Bailey, Scottsdale Theatre, Scottsdale, Pa.; Harry Beeson, West End Theatre, Uniontown, Pa.; D. Hanly Baker, Rex Theatre, Corry, Pa.; J. Henckle Theatre, Empire Theatre, Winchester, Va.; S. M. Sacks, Masonic Theatre, Clifton Forge, Va.; C. W. Boyer, Opera House, Martinsburg, W. Va.

Others present were: Pat Casey, E. L. Kenek, Lewis J. Appell, Manager Keys, Victory Theatre, Dayton, O., and J. E. Kelley.

60 CLOWNS TO HELP POLICE

For the Police Field Day at Sheepshead Bay Racetrack on Saturday an extensive theatrical program has been arranged under the direction of R. H. Burnside of the Dillingham forces. A clown act of sixty funny men headed by Marty Regan, a former clown but now a city detective, will be the feature of the occasion. Besides performing their feats on the ground they will be taken aloft by aviators who will fly under the direction of Col. Archie Miller and will pull some of their antics in the air. Motion Pictures will be taken of all the events. John McCormack and the Ponsello Sisters will furnish the vocal part of the program.

REESE LEAVES RIALTO

Charles Reese, for the last two years house manager of the Rialto Theatre, relinquished the post last Sunday evening and after a short vacation will assume the house managership of the Capital Theatre upon its opening. A dinner was tendered to Reese last Saturday evening by fifty of his friends at Murray's and he was the recipient of a handsome diamond ring. Rivington Bisland, manager of the Rivoli, will look after the Rialto until another man is selected in Reese's stead.

SET OPENING DATES

Coutts and Tennis have set opening dates for both their musical road shows, "The Kiss Burglar" and "When Dreams Come True." The former opens in Paterson, N. J., August 29 and the latter is scheduled to open in Hamilton, Ontario, September, 16.

DATES AHEAD

"Fall of Babylon"—D. W. Griffith, opens Cohan Theatre, July 21.
"The Red Dawn"—Shuberts, Stamford, Conn., July 21.—39th St. Theatre, New York, Aug. 4.
Friars Outing—July 24.
"See Saw"—Henry W. Savage, opens Boston, Aug. 2.
"Not To-night, Josephine"—A. H. Woods, opens Atlantic City, Aug. 4.
"Chu Chin Chow" (2nd Edition)—Comstock and Gest, opens Century Theatre, Aug. 4.
"Buddies"—Selwyn and Company, opens Stamford, Aug. 4.
"The Challenge"—Selwyn and Company, opens Asbury Park, Aug. 4.
"Breakfast in Bed"—A. H. Woods, opens Stamford, Aug. 8.
"Too Many Husbands"—A. H. Woods, opens Hudson Theatre, Aug. 11.
"Nell O'Brien's Minstrels"—Opens Poughkeepsie, Aug. 11.
"A Pearl of Great Price"—A. H. Woods, Stamford, Conn., Aug. 12.
"The Challenge"—Selwyn and Company, opens Selwyn Theatre, Aug. 12.
"Buddies"—Selwyn and Company, opens Boston, Aug. 12.
"Adam and Eva"—Comstock and Gest, opens Longacre, N. Y., Aug. 13.
"The Bashful Hero"—A. H. Woods, opens Bijou Theatre, Aug. 18.
"Look Who's Here"—Max Spiegel, opens Washington, Aug. 24.
"Little Love Birds"—A. H. Woods, opens Atlantic City, Aug. 25.
"Just a Minute"—John Cort, opens Atlantic City, Aug. 26.
"Lady Tony"—A. H. Woods, opens Stamford, Conn., Aug. 29.
"Little Love Birds"—A. H. Woods, opens Eltinge Theatre, Sept. 1.
"My Lady Friends"—H. H. Frazee, opens Pittsburgh, Labor Day.
Priar's Special Meeting—Sept. 5.
"The Girl in the Stage Box"—A. H. Woods, opens Washington, Sept. 7.
"The Little Whooper"—Abe Levy, opens Atlantic City, Sept. 15.
"Seven Miles to Arden"—Oliver Morosco, opens Little Theatre, Oct. 1.
Southern and Marlow open in "Twelfth Night," at 44th Street Theatre, Oct. 5.
"The Luck of the Navy"—Comstock and Gest, opens Manhattan Opera House, Oct. 6.
"The Unknown Woman"—A. H. Woods, opens Washington, Oct. 6.
Society of American Singers, William Wade Hinshaw, opens Park Theatre, Oct. 13.
"Aphrodite"—Comstock and Gest, opens Century Theatre, Nov. 1.
Chicago Opera Company, opens Chicago, Nov. 18.

TOO HOT TO REHEARSE

Rehearsals for "Oh, Look!" which will be the starring vehicle of the Dollys, minus Harry Fox, this season, were called off last Wednesday by the twins on account of the heat. The girls decided that they would not care to rehearse during the heat wave, and asked E. Ray Comstock to postpone them until the first week in August.

"39 EAST" MOVES

"Thirty-nine East," the Rachel Brothers play that has been playing at the Broadhurst, moved into Maxine Elliot's Theatre on Monday.



HERBERT HOEY

Late of "The Velvet Lady," Open for Musical Comedy and Pictures.

Exclusive Management
Edgar Dudley, Inc.
Strand Theatre Bldg.

ELECT NEW BURLESQUE OFFICERS

PHILADELPHIA, July 14.—At a meeting of the National Burlesque Association, held here to-day, the following officers were elected: John H. Walsh, Pres.; Joseph Howard, Vice-Pres.; Charles E. Barton, Sec. and Gen.-Mgr.; William E. Mosser, Treas.; Albert H. Ladner, Jr., Counsel; John W. Ford, Chairman of the Executive Committee which is composed of Edward C. Shmidheiser, Albert Baltz, Wm. Heim, and John F. Dugan.

The meeting was called at three o'clock, but all business was not completed at six o'clock and it was adjourned until Friday of this week when the balance of the business will be taken care of and the contracts for the various houses will be ratified and at the same time the names of the franchise holders and theatres will be given out.

The National Burlesque Association now has twenty-five weeks as follows: Two houses in New York; two houses in Philadelphia; and two houses in Chicago. They have one house in each of the following cities: Boston, Montreal, Troy, Schenectady, Rochester, Buffalo, Cleveland, Detroit, Milwaukee, St. Louis, Cincinnati, Columbus, Pittsburgh, and Baltimore. It was announced by General Manager Barton that the other five weeks will be made up of one, two and three nighters.

It can be seen that the furthest western points of the new circuit will be Milwaukee and St. Louis and the cities that they will have houses in that are on the Columbia and American Circuit are Boston, Buffalo, Cleveland, Detroit, Chicago, St. Louis, Pittsburgh, Baltimore, Philadelphia and New York.

In Montreal, Cincinnati and Rochester, the Columbia Amusement Company has houses, but there are no American houses in these cities, whereas, in Milwaukee and Columbus, the American circuit will fight it out with the National.

The National, however, has two cities in which there are no other burlesque houses. They are Troy and Schenectady. The list of the one, two and three nighters will be given out at the next meeting.

One very good thing which was decided upon at the meeting by the officers of the Association as an extra inducement for good shows and houses. A fund of twenty-five per cent of the net earnings of the association is to be set aside and will be divided between the ten shows giving the best performance and the ten houses doing the biggest business on the circuit.

The National Burlesque Association is a Delaware corporation and is incorporated for \$100,000. The People's Trust Company of Philadelphia are custodians of the fund. The circuit will open for business on September 1. General Manager Barton states that the shows will go into rehearsal early in August.

BAYSIDE HAS A SHOW

BAYSIDE, L. I., July 14.—An entertainment given here Saturday night proved to be a big success, due to the efforts of Ned Wayburn, who had complete charge of all details. He arranged a program, under the heading of "First Annual Frolic" which was divided into two parts, and in which the following participated. Dabney's Orchestra, The Right Quartette, Lillian Lorraine, Agnes Fulmer, The Scrub Lady Quartette, W. C. Fields, Ring and Manning, Savoy and Brennan, John R. Flynn, Baby Kay, Charles Althoff, Dorothy Jardon, Adler and Ross, Six Brown Brothers, Raymond Hitchcock, Will Rogers, Three Gorman Sisters, Yvonne Shelton, Dianna Allen, Betty Hale, Eleanor Doll, Marjorie Maxwell, Geraldine Alexander, Olive Vaughan, Corrine Paynter, and Kathryn Perry, May Boley, Eddie Miller, Charles Winninger, Blanche Ring, Charlotte, Greenwood, Farber Sisters, Dooley and Sales, Dolores, and a Patriotic Tableau, arranged by Ben Ali Haggin.

FRAZEE HAS NEW FARCE

"My Lady Friends," a new farce with music, will be presented in Pittsburgh by H. H. Frazee on Labor Day. Clifton Crawford will be seen in the leading role. The play is expected to come to Broadway in October.

VAUDEVILLE

MOSS TO STOP BOOKING ACTS IS REPORT

RUMORED TO QUIT SEPT. 1ST

The B. S. Moss Vaudeville Booking Exchange will, it was reported early this week, pass out of existence September 1. This report started on Friday when Danny Simmons, who has been the head of the vaudeville department for Moss since its inception, left 1 Los Angeles and San Francisco, where he is to commence a tour of the United States as theatre investigator for the Famous Players-Lasky-Moss combination in their quest for available theatres. At the Moss offices, though, it could not be confirmed.

With the predicted closing of the office, Harry Padden and Bob Irwin, who have been assistants to Simmons, will probably have to locate in other fields for up to the present time no provisions have been made for them to continue in the Moss office.

Besides the Moss chain of houses in New York there are booked through this office the Keeney theatres in Brooklyn and Newark, the Sablatsky-McGuirk houses in Philadelphia, Eastern Pennsylvania, one theatre in Baltimore, the Cosmos Theatre, Washington and State Street Theatre, Trenton. It is expected that the Sablatsky-McGuirk interests will be affiliated with the F. P. L.-Moss interests so that no efforts will have to be made by them to seek other sources in New York through which to book their vaudeville attractions. With regard to the Keeney houses, it is quite likely that Frank Keeney will make some arrangements with the Shedy office for his vaudeville acts or may even book independent. "Doc" Whitehurst will probably book his Baltimore house independent or may place it in the hands of Joe Shea.

It is expected the affairs of the Moss office will be wound up when the Jefferson Theatre in Fourteenth street will close August 7th, as the other two houses which are now playing vaudeville, the Hamilton and Regent, will close on July 27th to be renovated and equipped to furnish the new policy of feature picture entertainment which opens in September. After the closing of these houses the booking exchange will probably do business until the houses which are booking through the Moss office have made other connections which, it is figured, they will do by September 1.

It is quite likely also that with the elimination of the vaudeville booking department, Moss will make endeavors to obtain a franchise from the Keith booking offices for acts to play the Broadway theatre which he is now operating. This house being brought into the merger is considered as opposition to the Rialto and, therefore, the F. P. L.-Moss interests feel that its policy should be changed. There is little possibility of Moss coming to an understanding with the Loew Circuit in this respect so as to have acts playing the Loew time play this house, as it is only a few blocks distant from the American Theatre and would be considered very strong opposition.

The acts which played the Moss Circuit of two and a half weeks in Greater New York and the Keeney time of one week split between Newark and Brooklyn have also been playing the Loew and Fox circuit of theatres.

GAVE "SPORT" SHOW

SAN FRANCISCO, July 12.—During the morning of the Willard-Dempsey fight, July 4th, the Curran Theatre was opened in the forenoon with what was called a "Sport Show," which consisted of vaudeville turns and bulletins of the fight.

NEW ACTS

"The Girl on the Runway" is the name of a new act with mechanical effects, which B. Lohmuller will have ready shortly.

"The Whirl of Death" is a new act with five people, being handled by Dave Green.

Arthur Herman, formerly of Herman and Tuckey, is now rehearsing a single song, dance and saxophone act.

Richard Rankin and Walter Davis have a new act entitled "A Trip to Kilkenny," a comedy song and talk offering by William Russel Meyers. Joe Michaels is handling it.

Jean Adair is rehearsing a new vaudeville sketch to follow her present offering, "Maggie Taylor."

FOX OFFICES TO MOVE

Jack Loeb, general manager of the Fox Vaudeville Booking Offices, has rented the Frank Keeney offices in the Putnam building for the use of the vaudeville exchange. The Fox exchange which is now in the Leavitt Building in 46th Street will be compelled to vacate its quarters October 1st, as the film section of the Fox enterprises will move to the new Fox Building at Fifty-fifth Street and Tenth Avenue. The new Fox offices will occupy the entire Southern end of the Putnam Building, facing on 43rd Street.

BECK PAID SALARIES

With the return of Harry Lenatska, recently discharged from the army, to the Orpheum Circuit booking offices on Monday, it became known that during the period of his absence in the service his family had been receiving his weekly pay check from the Martin Beck organization. Mr. Beck continued on his payroll all of his employees who were in the service and, during the period of their absence, their weekly salary was sent to the homes of their dependents.

MANAGERS START VACATIONS

O. Ross, who, for the last seven years has been manager of the B. S. Moss Prospect Theatre, in the Bronx, was last week placed in charge of the Regent Theatre, at Seventh Avenue and One Hundred and Sixteenth Street, taking the place at the latter house of Emil Groth who went on a four weeks' vacation trip.

Ross will make a tour of the Moss houses, taking the place of managers who are away on their vacations, and, late in September taking a vacation himself.

CABARET SINGERS ENTER VAUDE

The Versatile Sextette, all men, which recently finished an engagement at the Cafe de Paris, has completely revised its musical act and accepted a vaudeville engagement obtained for them last week by Sol Unger, who is now looking after their bookings. Unger, besides booking the act, also assisted in its revision for vaudeville. The Versatile Sextette opened the first half of this week at Keeney's Theatre, Brooklyn.

GET DUKANE ACT

The interest of the late Harold Dukane in "Dance Divertissements" was purchased by June Edwards and Maxwell Willis. The couple will appear in the act, assisted by Olga Marving. The act is being renamed "Tickle Toes of Vaudeville," and will tour the Orpheum Circuit this season. Harry J. Fitzgerald obtained the route for them.

CABARET ACT GETS MOSS TIME

The Versatile Sextette will appear on the Moss circuit for the remainder of the summer. They formerly played in Rector's, upstairs. The jazz band is booked by Sol Unger of the Strand Building.

ORPHEUMTOPAY FARES INTO VICTORIA

ALSO SETTLE BAGGAGE BILLS

VICTORIA, Calgary, July 13.—Railroad fares from Vancouver and return besides baggage bills, will be paid by the Orpheum Circuit for all artists playing the Royal Victoria Theatre here beginning August 15.

The selection of the theatre here will break the half week lay-off in Calgary. The acts, immediately after the Wednesday evening performance, will board the train in Calgary which leaves at 4:25 a. m. They will arrive in Vancouver in time to take the boat for Victoria at 10:30 a. m. Railroad fares and excess baggage will be paid to and from Victoria by the Circuit.

James Pilling, local manager at Vancouver, will be in charge of the house in Victoria.

The performers will arrive in Victoria in time Friday to open there that evening and give three performances, ending Saturday night, after which they will leave for Seattle to continue their tour of the circuit. For these three performances, they will be paid three-fourths of a week's salary.

STABBED TO DEATH

John "Chick" Owens, a colored vaudeville performer, was stabbed to death, the police say, by Frank Summers, another negro, non-professional, last week.

Owens, according to witnesses, was walking through West Thirty-sixth street toward his rooming house when he was accosted by Summers, who asked him for a cigarette. Owens pulled out a bag of tobacco and offered it to Summers, who, it is charged, drew a stiletto from his belt and stabbed him. Detectives Hawker and Mundo arrested him after a short chase and struggle.

LA MONT'S MINSTRELS SAIL

Bert La Mont's Cowboy Minstrels sailed for England on Tuesday from Philadelphia. They went to the S. S. *Northland* and will be away for a year and a half. La Mont himself will follow next week on the S. S. *Celtic* and will stay in England for six weeks before he returns to the United States.

GETS W. V. M. A. TIME

The Girl in the Moon, one of B. Lohmuller's mechanical, electrical novelties, has been routed over the W. V. M. A. for next season by Johnny Simons of Chicago. The act will play the entire circuit, opening its tour on August 25.

GETS JUDGMENT FOR \$250

Bert La Mont obtained a judgment last week against Charlie Clark. The amount was for \$250 which La Mont wanted for scenery.

GETS FULL PANTAGES ROUTE

The Great Howard opens on Pantages time the last week in August to play the entire circuit. Charles Fitzpatrick got him the route.

SPLIT ACT RE-UNITES

The Hippodrome Four, war-split up some time ago, are now together again, for the summer.

SIGNED BY JOHN CORT

Seymour and Seymour have been engaged by John Cort to appear in a new musical comedy entitled "Just a Minute."

McKAY NIGHT BIG AFFAIR

George McKay Night, at the Lights on Saturday evening, brought out one of the foremost aggregations of performers ever seen at an impromptu performance. The show lasted two hours and the feature of the evening was George McKay, surrounded by a chorus of twelve male rollickers in a travesty on the Morgan Dancers.

Another feature of the evening was Eddie Carr and Company in a comedy singing skit entitled, "Eddystone Light." Carr played the part of the light house keeper and Jim Morton, Frank Westphal and Joe Towle were the heroic crew that came to the rescue of the keeper with a lot of 2.75 and other things. Others who entertained were Harry Breen and Tommy Dugan, Frances Yates, Regal and Moore, Eva Shirley and her Jazz Band assisted by Al. Roth, Rene Riano, Wade and Warren Girls and Alex Carr.

Next Saturday evening, Harry Von Tilzer will be the "Skipper" and he promises a three-hour show.

HOWARD AND CLARK SAIL

Joe Howard and Evelyn Clark sailed last week for England, where they are to appear in several of the Howard and Clark revues seen here in vaudeville.

The big Song Revue which was seen in the local houses last season is the first to be presented, and in it Miss Clark and Howard will be supported by a cast of English performers. Howard plans to remain abroad for at least a year.

CORTLANDT THEATRE SOLD

CORTLANDT, N. J., July 14.—J. S. Burnham has purchased the Cortlandt Theatre from Dillon Bros. and will change the policy of his Temple Theatre from vaudeville and feature pictures to a straight picture policy next season. The Cortlandt will be a vaudeville house and will play a split week for five vaudeville acts and a feature picture.

SHIMMIE DRAWS MONEY

SAN FRANCISCO, July 12.—The Shimmie Dance craze continues to draw dollars to the box offices of the Pantages, Strand, Wigwam, Princess and Majestic. Oakland also puts on contests at the T & D theatre, Pantages and the Columbia, and Stockton offers them at the Colonial and T & D theatres.

MANAGER FREASE MARRIES

SAN FRANCISCO, July 11.—Phil Frease, manager of the Bert Levy Princess Theatre, has joined the benedicts. Last week he was married to Miss Rita Lubelski, daughter of Tony Lubelski, the vaudeville agent.

HELEN LUCAS GETS DIVORCE

SAN FRANCISCO, July 11.—Helen Lucas was granted a divorce from George F. Lucas last week, by Judge Deasy. They were married in 1904 and were members of the Lucas Quartette, in vaudeville.

JACK WILSON OPENS MONDAY

Jack Wilson, the black-face comedian, will open his new act at the New Brighton Theatre next Monday. He has been playing in musical comedies and revues in San Francisco for the last year.

CLARICE VANCE JOINS CABARET

SAN FRANCISCO, July 14.—Clarice Vance, character singer, who has been playing the Orpheum time, has joined the Fairmont Follies, at the Fairmont Hotel, in Rainbow Lane.

DICKINSON INJURES LEG

Homer Dickinson injured his leg while playing golf on Sunday and, as a result, the Dickinson and Deagon act was forced to cancel Providence where it was billed to appear this week.

VAUDEVILLE

PALACE

The pictures opened and were followed by The Briants, two men who offer knock-about comedy that only caused a slight ripple due to the fact that more than 90 per cent of the act consisted of stalling. The plot is a dream, bringing a supposed dummy to life, and one of the men tosses his partner about the stage. More than one fall called for real applause. The act could be shortened to advantage.

Kharum, in East Indian make-up, went to the piano and ground out a number of solos that were only fairly well delivered. Dave Schooler, Leon Domque, Arthur Anderson, Lou Pollock and many more pianists who only act as accompanists in vaudeville are far better musicians than Kharum. His work is too heavy, he giving little or no expression to his numbers. A music box imitation should be replaced, as it is old-fashioned.

"Sweeties," featuring Lillian Berse and a quartette of men, furnished real entertainment. William B. Friedlander and Will H. Hough wrote the act and a score of brilliant lines and melodious tones are excellently put over by the quintette. Jack Weiner, as the aviator, won laughs easily by a splendid delivery. The act scored a huge hit.

Mayo and Lynn had a hard time convincing the audience that their talk was funny, as most of the patter went out the door. It seems that performers think they can open at the Palace with almost anything and put it over. But the patrons of this house demand value for their coin and in this act it appears that the talk was slapped together. Mayo, as the straight man, should improve his appearance. His solo went well. Lynn is about on a par with others who offer English character.

Eddie Foy and the six Foy kiddies, or, rather, adults, because they have grown considerably since their last eastern showing, whooped things up while they were on view. "Slumwhere in New York" gives the Foy's a big scope to display their talents. Charlie's imitation of his father is great and the girls harmonize well. The elder Foy has not much to do, but managed to get a few laughs across. Little Irving is rapidly learning the art of comedy, and under dad's tuition will undoubtedly be a corking performer.

Arnaut Brothers have not changed their act in two seasons, but deliver their wares to the satisfaction of all. The whistling bird bit at the finish was a scream.

The New Spanish Revue consists of five principals and a chorus of eight, who go through a series of Spanish dances and songs, most of which were heavily applauded. Rosa de Granda, the prima donna, was made up too red. However, she smiles her numbers over. The act is given in three scenes depicting how Spanish folks enjoy themselves with descriptive songs and folk dances. The setting is far from elaborate, but the costumes are bright and snappy. An unprogrammed toe dancer and Antonio de Bilbao won the big applause of the offering.

Bert Fitzgibbon will be compelled to get a new line of patter and gags if he intends to remain on the big time, as the act he presented at this performance, contained nothing that called for either applause or laughter. A few short years ago, Fitzgibbon could be placed anywhere on any bill and could be depended upon to make good. But, for some reason, he did not supply himself with the proper material to amuse a Palace audience. The broomstick handle and straw hat were his main comedy articles and even these failed. A lady whom he introduced as his wife, sang from a box, and gathered all the applause of the act.

"Colour Gems," a beautiful posing act, with five girls, closed the show and held many in.

J. D.

VAUDEVILLE REVIEWS

(Continued on pages 10 and 11)

RIVERSIDE

Wilfrid DuBois, the "Jongleur Superbe," opened the show and lived right up to his billing, for his offering is one of the best of its kind in all vaudeville. Pleasing in appearance, neatly costumed and with a well put together routine of tricks which were executed with speed and grace from beginning to end Du Bois has an act which excels.

Hoey and Lee, moved down from the second half to the early number two position, did poorly with material which, while timely, lacked the cleverness of writing and personality in putting it over necessary to lift it from the ordinary. The act needs an entire revision if these performers hope to hold their old-time position in the amusement field.

Joseph Bernard, assisted by Anita Bristow, failed to arouse much enthusiasm with the Willard Mack sketch, "Who Is She?" There is little that is new either in dialogue or situation in the playlet, and it would take players of exceptional ability to lift it into the big hit class. Bernard and Bristow can scarcely lay claim to the acting ability necessary to make more than a fair twenty minutes' entertainment out of the playlet.

J. C. Nugent, the author-comedian, has a monologue which could look fine in print, judging by that portion which was audible beyond the tenth row, but in its spoken form is far from satisfying. The occupants of the first few rows enjoyed Nugent's act, but back of that many of the points of his stories were missed entirely. Good material amounts to nothing if it be handled in a manner which is not perfectly clear to the entire audience, and in truth it must be said that but a comparatively small portion of the Monday night house was able to hear half of the Nugent monologue.

Lucille Cavanagh, assisted by Wheeler Wadsworth, Mel Craig and William Taylor, closed the first part with a dancing and musical act. Few changes have been made since the offering was seen at this house several months ago and it scored one of the hits of the bill. An encore bit, an imitation of Frisco, added little to the value of the act, and this could well be eliminated.

Bonita and Lew Hearn, re-united, opened after intermission in what is billed as a new act, but it hardly is entitled to that classification. It really consists of a new song or two added to their old act and that is about all. The balance of the offering is made up of the comedy bits and songs which this couple scored so strongly with during their last vaudeville engagement and their previous success was easily duplicated on this occasion. Hearn is a clever comedian; he gets the best possible effects from his comedy bits and his songs are also well handled. The "Mexico" number with the orchestra chorus, long a feature in his acts, went over to its accustomed success.

The artistic hit of the bill was scored by Maryon Vadie, the young dancer, and Ota Gygi, the violinist. Few acts can compare with this one which is a delight to both eye and ear. Miss Vadie, a beautiful girl, is one of vaudeville's best dancers and her work was keenly enjoyed. Gygi is an artist and his playing ranks with the performances of the big concert artists. His technique is fine, his tone is smooth and his interpretations artistic to a marked degree.

Felix Bernard and Jack Duffy were moved up from the second spot and found not the slightest difficulty in making good in the late position. The boys have their act in much better shape than when previously shown at this house, and it now runs so smoothly as to be able to successfully hold a late position on any bill.

The Curzon Sisters, in their aerial act, closed the show and held the audience well despite the lateness of the hour. W. V.

HENDERSON'S

The Eddy Duo opened the show with a display of acrobatic stunts on the tight wire. This couple is very clever and worked fast, despite the humidity. They scored a large-size hit and richly deserved their success.

Harry Grace Elsworth came next and succeeded in holding up the show one of the four times it was stopped during Monday's matinee. They open with a rube number, after which Miss Elsworth sang a "coon" song. This was followed by an exceptionally well rendered and difficult specialty dance in which Harry performed a variety of "hock" steps. They scored tremendously and had to answer repeated calls.

Helen Coline makes a rather striking appearance and has an act that has been given quite a little attention. But she lacks one thing to make her act a real singing success, and that is the ability to sing. Not that she has no voice, for she has one that is as good as many we hear in vaudeville. But her enunciation is extremely poor and kills every effort she makes. She rendered three numbers. Each shows a differently type of girl seated at a window. The act was received with favor.

Moss and Frye came next and stopped the show for the second time. This team is very popular with Coney Islanders and had to answer two encores and several bows before they could leave the stage. The act is the same as usual, except for one or two new wrinkles that fit in well.

Albertina Rasch's act is a trifle too long; otherwise it can claim distinction among the season's dance creations. There is not a male dancer in the act. The girls and Miss Rasch do it all themselves, and let it be known that they need no assistance.

Lillian Fitzgerald followed the nimble coryphees and soon dispelled the artistic air that hovered over the audience by tickling the funny bones and making them give vent to loud guffaws of mirth. Miss Fitzgerald is a comedienne with a style peculiarly her own and a personality that wins you from the start.

Tom Smith and Ralph Austin, following her, kept up the good work by picking up the laugh right where they fell off at the end of the preceding act and starting them rolling anew. Since last we saw them, several bits have been taken out of the act. But, just the same, they got the laughs.

Fern and Davis, in an act styled "A Nightmare Revue," offer a conglomeration of bits and songs which was received with favor. The act is rather slow, but smooth, and they got by nicely. They are the kind of performers that do a little of this and a little of that, but nothing much of anything.

Eva Shirley and her Jazz band, with Al Roth dancing, came next. She offered her routine of song numbers and the band played in between, and Roth danced. Roth's dancing comes in for the biggest share of applause in the act, and deservedly so. They had to respond to an encore and several curtains before they were allowed to go.

Jim Toney and Ann Norman kidded the folks along for a while, and had them laughing in great style. They offered a lot of hokum, with several dances thrown in for good measure and scored a neat little hit.

"Jim, the Jazz King," a bear, closed the show. He was sadly misplaced. He should be given a better spot on the bill. The bear is seventeen years old, according to its trainer, and, for an animal of that age, is a remarkably clever and tamed animal performer. S. K.

ROYAL

De Lano and Pike led off with an act that, for the greater part, consisted of a series of feats of strength. They started with an excuse for a dance and followed with a bit of club juggling, also of little importance. The big thing in the act is the acrobatic portion, which is good. One of the boys accomplishes the difficult feat of turning somersaults with his hands locked behind his back. Several other stunts were well executed.

Jennie Middleton, an attractive girl with a violin, started with a classic melody which was completely drowned out by the loud blare of the orchestra. Her next number, with only the pianist accompanying her, was much better, for the selection could, at least be heard.

Beatrice Morgan and Company, in the Edgar Allan Woolf sketch, "Moonlight Madness," has a playlet that is 100 per cent improved since seen hereabouts last. The principal is excellent in her role, her strong personality and ability as an actress being the big gun behind the turn. One change has been made in the cast and the new member does well in his character.

Herbert Ashley and George Skipper talked and sang their way into favor. Ashley is a capable comedian and Skipper a straight man of more than ordinary ability. The talk is clever and the singing keeps the act going at top speed. The boys scored the big hit of the bill, taking several encores and then begging off.

Mme. Doree's Celebrities, several singers who render operatic airs, impersonating Caruso, Amato, Bonci, Plancon, Scotti, Louise Homer, Nellie Melba, Mme. Tetrazzini and Emmy Destin, closed the initial section of the bill and scored a hit of proportions. Some of the numbers were a bit too much for them, particularly one soprano solo which was entirely unsuited to the singer's voice. The greater portion of the offering was entertaining and was deservedly applauded. A chorus from "Cavaleria" was the first selection offered and the prologue from "Pagliacci," the "Miserere" number from "Il Trovatore," a scene from "Faust," solo from "Traviata" and one from "Aida" followed in order. As an encore, the entire company sang a well known American folk song and it proved to be an excellent closing number.

Lew Hawkins works in blackface and knows how to bring out the point of a story. His material, snappy in places, but somewhat dull in others, is put over in a dignified manner. The singing part of the turn is not good however, for Hawkins' singing voice leaves much to be desired. He should bolster up the talking portion of the act. Hawkins has a pleasing personality and, with better material, would find the going much easier. The kiss bit went over for a laugh, as did a few other bits. A song, advocating that returned men who have seen service receive six months' pay, met with approval and got him a big hand at the finish.

Howard Langford and Anna Fredericks, in their skit, "Shopping," were well liked. They started with some dialogue, built about a series of puns. There was also some singing and dancing, all neatly done. The offering is entertaining. They are a personable duo who hold attention and put their material over in a businesslike manner.

Jack Norworth held down the semi-wind-up position and scored a good-sized hit. Fred Meade accompanied him at the piano. Norworth joshed the audience, when, on several occasions, he took a saxophone, lying on the piano, in his hands as though he were about to play it, and then replaced it on the piano. He had a little colored girl come out for one of his songs, and generally seemed to be in a light mood.

The Dancing La Vars closed and offered the only dancing act on the bill. They served to put a much-needed punch into the show and held the audience in until the very finish. I. S.

VAUDEVILLE

ORPHEUM

D'Amore and Douglas, billed to close the show, exchanged positions with Felix and Fisher. They performed a number of difficult strength-testing feats that had the audience on edge, and won applause for their earnest endeavors. The darker of the two is a well-built fellow, whose general appearance is one of strength. His partner holds his end up efficiently and the two have a corking strong-man act.

The Wilton Sisters look young and perform like a pair of youngsters. They opened with a song that had a clever lyric, but the meaning of it was completely lost, due to the manner in which they handled it. One of them, the girl who later played the violin, showed too strong a tendency to act in a manner that may best be described as assumed cuteness. The curtain speech which she delivered sounded amateurish and, while some laughed at it, it made a poor impression. There was a bit of toe dancing toward the end that could also have been done away with to advantage.

Lois Josephine and Leo Henning presented a song and dance offering which is practically the old Josephine-Brooke act. Lois Josephine is a personable girl who works in a neat businesslike manner, while Henning handles his end of it creditably, although not Brooke's equal.

Joe Towle delivers a line of patter, drifting from subject to subject, in a manner that is really original. His attitude is a colloquial one and he knows how to become intimate with his audience. Everything that he said was followed by laughter, and he scored one of the big hits of the bill. His work on the piano at one time drew a round of applause that was a veritable ovation.

Charles and Henry Rigoletto, with the Swanson Sisters assisting them, have an act that is a vaudeville show in itself. The turn includes singing, dancing, a bit of instrumental work, magic, posing and juggling. The boys do most everything well, and the offering is one that holds interest from start to finish. The girls supply the singing and do a bit of dancing also. The word versatility is not misapplied when used in referring to this act.

Alfred Latell, with Elsie Vokes in a kid role assisting him, found the first spot after intermission easy and the audience accepted his dog imitation with favor. Latell is an expert in his line and has the aid of a girl who sings her two numbers cleverly and delivers a few bits of talk well. Two girls, further up on the bill, whose work is somewhat similar to her's, would do well to watch her. Latell won deserved favor.

John Hyams and Leila McIntyre make "Maybloom," the Frank Stammers playlet, an interesting and clean bit of entertainment. Many another duo, handling the same act, would make it suggestive, for there are a few passages that require careful handling. But the manner in which this team handled it must have satisfied even the most critical. The playlet is well written, well staged and the work of the principals leaves little or nothing to be desired. The offering is one of the best of its kind in vaudeville and deserves the high place which it holds. It is truly artistic.

Ben Welch made the crowd giggle with his gags and other bits of comedy. He is one of the old type of Hebrew monologists and uses some material that has been heard before. But he delivers it in a manner that enables him to hold his own.

Felix and Fisher closed the show and held the audience. The girl member of the duo has practically nothing to do. But the man is an expert on the high parallel and trapeze, although not as good when it comes to dispensing comedy. His stunts were done in a clean-cut manner which showed grace and ease of motion.

I. S.

VAUDEVILLE REVIEWS

(Continued from page 9 and on 11)

BUSHWICK

Gaston Palmer wore a coat on Monday night, which seemed unusual, for he generally works in his shirt-sleeves. He started the bill with some ball juggling and offered a few novel stunts.

The Hughes Musical Duo were received with generous applause for their instrumental offering.

Arthur Havel and company, in Will M. Cressy's "Playmates," scored a solid hit. The boxing bit had the audience laughing uproariously and the manner in which the rest of the offering was handled pleased very much. The boys sing well in the piano bit toward the close of the act, and, in fact, could safely inject another number.

Burns and Frabito went well with their "Shoos" skit, but the offering has a number of weak spots that will have to be revised. Better gags for the patter is one thing that the act does need. The balloon bit received the usual amount of laughter and the singing was liked. They took an encore and rendered a short number on guitars.

Larry Reilly and company closed the first half with "The Minstrel of Kerry," a very pleasing Irish tale by Walter Montague that is filled with the usual Irish romance and sentiment. Larry is a young man who makes any one like him by just smiling and when it comes to singing and dancing, he is not to be counted among the missing. His company, consisting of three girls, a man and a woman, who takes the role of his mother, support him excellently. The little girl who is supposed to be his sweetheart, does a very pretty Irish jig, and the other two girls sing well. There is one scene in the act in which Reilly sings "Mother Macree" that will fetch applause from the most hardened of pessimists. The entire offering is pretty from start to finish.

Topics of the day were shown in the first spot of the second half.

Al Raymond, formerly of Raymond and Caverly, has made a number of changes in his monologue and improved it very much. He has also discarded the wig, but retains the Dutch accent. Al has a number of clever gags about Bolshevism, prohibition, profiteering and, in short, every topic that is featured on the first page of a newspaper today. In speaking about war, he asked the audience to see what Napoleon's reward was.

"They named a cake after him," he announced.

The monologue is clever, up-to-date and should please anywhere.

Ryan and Healy offered their song cycle, and, in some mysterious manner, scored a good amount of applause. One of the duo sings through his nose and is under the impression that his tenor rivals that of Joe Schenk. The other, at least, sings in a natural voice. The main fault with this team is that they do not desire to be original, but want to follow the footsteps of Van and Schenk, and they haven't the ability.

The Four Marx Brothers and company closed the show. To give the boys due credit, they have a number of clever spots in the offering, but the fault lies in the fact that those spots are widely separated. They have improved the musical portion of the act by toning down the burlesquing and showing some real ability. Now, all they need is to cut out some of the cheaper comedy and they'll have an act that will be of worth. The writer cannot possibly see where the humor is in sticking one's fingers to his nose and pointing them at another party. The action is decidedly vulgar and, any way, is overdone by one of the boys in this act.

G. J. H.

EIGHTY-FIRST STREET

Ditmars educational studies were shown prior to the commencement of the vaudeville bill.

The first act on the program was Bert and Lottie Walton, who bill themselves as the Cretonne Duo. They open with a song and then Bert shows the folks that he is an acrobat. A few attempts at humor met with half-hearted replies. The gags are a bit wide, and some of them are even aged. Lottie does a clog, after which Bert shows a few steps and tries very hard to break his neck. They close with a dance in which Lottie does some fancy clog steps and Bert some tumbling.

Ellinda Tiffany, a tall, stately looking woman, who not only is a musician, but also a good dresser, was the second entertainer on the bill. She presents a singing and harp act that should prove a treat to lovers of music who happen to hear her. She is the possessor of an even voice which she has evidently been at pains to cultivate, and she can play the harp in quite a musicianly manner. She opens with a ballad, accompanying herself on the harp, and follows with several selections on the instrument. A popular ballad, sung to harp accompaniment, follows, after which she rendered a vocal solo, her subject being Tosti's "Good-bye." She was forced to take an encore and obliged the audience by rendering one of the latest popular ballad numbers.

Eddie and Birdie Conrad, in what they call a vaudeville classic have, no doubt, earned the right to call their act that, for there is something about it that stamps it as being different from the rest. The entire act is in rhyme. They open with a version of an old-fashioned wedding which has been synopated and brought up to date. The second number is a love scene between a café flower girl and one of the rounders. Eddie then gives an impression of an Italian boy talking to his Jewish sweetheart. A ballad, in which there is some effective harmonizing, follows this, and they close with a Chinese number for which Eddie makes a change in front of the audience. He then does a whirlwind dance which sends the act off to a fine finish, and earned them several bows.

During intermission, the orchestra rendered several selections from musical plays.

A change in the program was effected here. The feature, instead of being shown in the middle of the bill, was switched around to close the show.

Herman Berrens, in a pianologue, has nothing new to offer except, perhaps, the words of the act. However, let that not detract from the fact that he is a clever pianist and somewhat of a humorist. He starts by telling the audience what he set out to be and how he succeeded. His success seems to have been rather uncertain in opera, according to himself, and so he decided to go into vaudeville. He then tells all about how the men never will be able to solve the puzzle of woman. He closes with a rendition of several old-time Oriental numbers, which he claims to have arranged into a medley. The arrangements were all right, but the tunes are not entirely Oriental, for some of them sounded rather domestic. But that's all right, the audience believed him.

The Riva Larsen Troupe, two men and two women, in an exhibition of gymnastic skill, closed the vaudeville portion of the entertainment. The act is speedy and somewhat different from the kind of act used to close a show now-a-days. The people in it work fast and they do some stunts that one does not expect to see done. The act scored a hit despite the position. "The Fire Flingers," with Rupert Julian, was the feature.

S. K.

NEW BRIGHTON

The Tamaki Duo, man and woman Japanese, followed the overture with a demonstration of Japanese self-defense. They gave an exhibition of attack and parry with the swords for an opening, which would go much better if they would not pose as much as they do and work more. An exhibition of "five deadly points in fencing" also included more posing than fencing.

Harry Kranz and Bob La Salle did not go as well as they usually do with their songs. They delivered their numbers with the usual amount of pep, but something seemed to be lacking to get them over. They offered a number of jazz songs and a "wop" bit.

O'Donnell and Blair offered their "piano-tuner" skit and drew plenty of laughs. O'Donnell tumbled around the stage, broke up the furniture and had one kid in the audience crying for fear he would hurt himself. Miss Blair assisted in what little she had to do very capably, and the act scored a big hand.

Ruby Norton and Sammy Lee were second to Madame Petrova for applause honors of the first half. The team worked in one, as the stage could not be set after O'Donnell and Blair were through in time for them to work in two, as they usually do. Sammy Lee was full of pep, and danced with all the spirit in him. Miss Norton sang well and, in her dance bits, gave a good account of herself. The two are a likable couple and will please anywhere.

Madame Petrova was greeted with a round of applause on her entrance. She offered her "Little Girl" number, the "Parrot" song and another of her old numbers. The dramatic bit, as done on Monday afternoon, was very good. Although she closed the first half, her presence so held the house that not one person even made a motion to get up, and the audience finally called her back for her "Child" recitation, which expresses one of the most beautiful of poetic thoughts. After that, she was called back still again for a curtain speech.

Ben Bernie opened the second half, filling in for Robbins and partner, who were out of the bill because of illness. Bernie offered his patter and violin comedy, with a little burlesquing on Petrova's act and took the house down with a riot of applause after an encore. Ben is a clever boy and should really get new material, for people would like to see more of him. His present act is well known in practically every house in the city.

Seabury and Shaw, assisted by Richard Conn at the piano, presented their dance revue. Seabury is an exceedingly light dancer and has a very good variety of steps, which he knows how to execute. Miss Shaw is as graceful as they come and it would be difficult to say in which number she was best, for she was splendid in all of them. The number programmed as "Morning Exercise," and done with bare limbs, is very pretty, especially the dance. Conn did well in his solo and assisted capably at the piano.

Al Herman was stumped for material when it came to remarks about the other acts, and the best thing he could do was burlesque Petrova's head to chest salute. Even though it was a burlesque, there was no excuse for injecting vulgarity into the program by putting his fingers to his nose in one part. Al can also use a few new gags. About the best improvement he has made to his act is a new "plant," whose voice is much better than that of the other fellow. Another improvement is a few new songs. One clever gag he did pull was about a fly which flew in front of him while the spot was on him. He said, "There goes the R-34 back."

The Three Mowatts have changed their costumes to the Chinese type. They offered a number of juggling stunts and held most of the audience.

G. J. H.

VAUDEVILLE

AMERICAN (Last Half)

Rudolph Springer, formerly the assistant manager of this theatre, but now manager, is showing good form for the first weeks in his new position. He has been giving his patrons some of the best shows they have seen at this house in a long time. The bill, as a whole, was made up last week for comedy purposes and practically every act on the bill was accorded a big hand.

Aldine and Wright scored well in the initial spot with an acrobatic offering of merit. The male member of the team has only one leg, but his feats were the sort that would net a man with the use of his two limbs a good hand. He offered a number of stunts that contained equilibristic work and thrilling work on the rings. The woman assists capably.

Elvia Bates is a hard-working, attractive blonde woman, but her act lacked something at the Thursday night performance. She will be reviewed under New Acts.

Martin and Courtney started the comedy portion of the bill and not only had the house laughing all through their act but took an encore in which the man rendered a recitation against profiteers. He is a good comedian and the woman holds up her end of the act very well. She would do well, however, to wear a higher cut gown. The act works in one, goes to two and back to one. They offered a variety of comedy from a burlesque on a sketch, to funny songs and bits.

Baker and Rogers were the laugh hit of the show with their tramp comedy act. The boys have a number of very clever gags which they deliver excellently. One of the team has a good voice and stopped the show with a ballad. They went on with their patter and were compelled to take an encore, in which they rendered the old comedy prisoner bit.

"The Owl," bears somewhat of a resemblance to a musical tab, except that it lacks a plot. The two men in the act are of entire offering, for, with the exception of one or two, the chorus of six girls is very poor. The men are very good comedians, especially the one with the mustache and also sing and dance well.

Billy Quirk opened the second half with a whistling offering that contained a few points of merit. He has personality, which was a great aid in getting his act over.

Arthur Sullivan and Costa Ricca offered a very funny farce, which they put forth very cleverly. The wife works while the husband loaf and sleeps, "only eighteen hours out of twenty-four." The sketch is funny, from start to finish.

Morris and Weston are two boys, one in yellow make-up and the other in blackface. They have a very clever act and, considering the amount of laughing that the audience had done up to the time they went on, their reception was extraordinary.

Sherman and Fuller closed the show with an acrobatic offering that held the house.

G. J. H.

KEENEY'S (Last Half)

Blanche Moore, a likable blonde, opened the show with the singing of several illustrated songs. She is a favorite with the Keeney house and scored a hit.

Tyler and Crollus, in a bunch of nonsense, came next. The man is a nut comedian and the girl does straight for him, getting in a sharp crack here and there. He gets across a lot of clowning and kidding. They worked rather hard and scored a large sized hit.

Rice, Sully and Scott, camouflaged as the Desmond Trio, were third on the bill. They bounced and clown around trying to get laughs, but their success was rather meagre. The act lacks real comedy material, although it is full of slap stick tumbling.

"Squared," a Paramount-Drew comedy, was shown, after which the Hearst-Pathé News flashed across the screen.

Billy Elliot, blackface comedian, followed. Elliot tells stories, sings songs, and then tells more stories. He has enough material without having to resort to smutty or suggestive remarks. Some of his stories are not fit for anything but stags. He should cut them out, for he is clever enough to get by without them. He scored a hit and had to take an encore.

"The Lookout Mountain Five," singers from the West, so styled, are none other than LaMont's Cowboy Singers, with a cow-girl thrown in for good measure. They sang several numbers, harmonizing nicely, and several solos that were received with favor. The solo by the bass was a riot and he had to sing the chorus over twice. The act scored a hit and might have had an encore had they desired it.

Owing to the sickness of his partner, Harry Tighe, of Tighe and Duffy, had to do a single. And he did a good one. He is very clever and veteran enough not to get stuck. Result: no one thought there was anything wrong at all. Tighe deserves credit for carrying on. The folks liked him immensely and he scored a huge hit, keeping them laughing all the time.

Millie Estelle and Company, in a new dancing act, closed the show and, for a further review, see New Acts.

"You're Fired," with Wallace Reid, was the feature.

S. K.

VAUDEVILLE REVIEWS

(Continued from pages 9 and 10)

GREENPOINT

(Last Half)

The fact that it is now Summer, and, added to that, only four acts on the bill, did not have any effect on the business of the Greenpoint theatre, for the house was as well filled on Friday evening as any city theatre could be in the midst of Winter. However, that may have been due to the fact that Nazimova was the big attraction in "The Red Lantern."

For the Summer season, the management has inaugurated a five minute intermission between the feature picture and the vaudeville section of the bill. An announcement is made from the stage about the intermission at the end of the film and the patrons are given time to go out into the courtyard or some other place. This intermission is sort of rubbing in the July 1st thing, although they do sell ice-cream and orangeade out in the yard. Singing of popular songs by the audience started the bill.

The Four Cliffords, two colored men and two colored women, opened the vaudeville part. A new girl has replaced one of the old ones and, as a dancer, is in every way an improvement. The other girl still insists upon singing, although it is of no benefit to the act. The dancing is really good and the quartette received a big hand.

Turelli started his harmonica offering with a medley of classical numbers beginning with "Zampa." He then offered his courtroom scene, in which a young man who cannot talk is sued for breach of promise. So, he answers all the judges questions by playing a line or two of a popular song on the mouth-organ. This bit is clever and well rendered.

Percy Pollock and Company, in their comedy skit, went well. The act will do for such houses as this, where families get together to spend the evening. But, otherwise, it will never get beyond the pop time.

Pollock has to rely entirely too much for laughs in the act, on the manner in which his material is taken by the audience. The scene takes place in what is supposed to be the dressing room of a "hick" theatre. An actress has hurt her foot and a "rube" doctor is called in. She stings him for his and also her laundry bill and he takes her out to dinner.

Jimmy Lucas, assisted by Joe Hall, was the hit of the bill. Lucas can use his act for the small time now, but will need new material for the big time. The "Magic Transformation Rose," is still the main part of the act. He told the audience that he was a Brooklyn boy himself, in his curtain speech.

G. J. H.

REGENT

(Last Half)

The White Steppers opened in place of the Dancing La Vars, the latter, who were billed on the program, having refused to appear at this house as the opening act on the bill. The White Steppers are clog dancers and the woman is better than her male partner.

Eva Parker, better known in vaudeville as Eva Puck, did a single consisting of songs and dances and got over. (See New Acts.)

Harmon and Harmon are a duo of male comedians who sing and chatter in a manner that should bring them a fair measure of applause. They started out rather weakly, and it wasn't until they were nearly half through with their offering that they began to put some noticeable pep into it. The pep told, for they received an appreciative response at the finish.

Regal and Mack have rather a neat act in their "Book Store" offering. The man is a glib and graceful comedian and his female partner is good to look at, being charmingly costumed and dancing effectively. His smooth manner of rendering lines is most suited to the act and gives him a distinctiveness that adds considerably to the act's worth. However, a little more humorous material and more lines for the girl, would help the act achieve more definite first-rate proportions.

Spencer and Rose are two men who work very hard to get over. They sing in dialect and straight and their talk, which is comical at times, relies chiefly on dialect for the punch. They seem to lack subtlety, do these two, which makes it all the more necessary for them to work hard in order to achieve any considerable amount of applause. But, nothing daunted, they do work hard, and their efforts, if nothing else, earned them an appreciative amount of applause.

Murray Bennett calls his song and story-telling offering "A Bag of Tricks," which, perhaps, describes his opening song more than it does the mannerisms he resorts to in order to get over. Just the same, he is a comedian not lacking in subtlety, and grace of manner in telling a story or singing a song. He knows his business—surely his stage business—and to him went the honors of the program.

M. L. A.

FIFTH AVENUE

(Last Half)

John LeClair, who has been offering a juggling routine in vaudeville since Hector was a pup, followed Mabel Burke's animated song number, Le Clair, who, as a slide flashed upon the screen announces, played at Tony Pastor's in 1871, is a thorough master of his line of work. Many of the present day jugglers would do well to watch him and try to learn a few things. The stunt, consisting of balancing two balls, a card and piece of chalk on top of a cue, is a classic and one which the writer has never seen essayed by any other juggler.

The Shirley Sisters are a pair of girls who go into their work with unconcealed confidence and get good results from their singing and dancing. Their closing number, in which they displayed a pair of gaudy costumes, sent them over for a hit of big proportions.

Dobbs and Welch have a straight talking act which needs one or two new wrinkles to vary it. They do well with the material at hand, which has a number of clever bits, but which drag toward the end. The talk got them numerous laughs because of its clever handling.

There was a lengthy delay before Keane and White went on. The audience got together and whistled one or two popular tunes and then read the announcements which told who was to next appear at the house. A round of applause was necessary to bring the team out. Keane and White have a novel sort of magician act. The man does cleverly, a number of card stunts, while his partner plays the piano. The man's work is good, especially the feat of palming an entire deck and then dropping the cards singly. His partner should play popular selections instead of the ones she uses.

Jimmy Savo and Company drew numerous laughs. Savo's antics and dancing striking directly home. He had the crowd begging for more at the finish.

Lois Josephine and Leo Henning presented a song and dance act which will hold its own in fast company. For a full review of the offering see the New Act department.

The Klein Brothers are two comedians of ability. The taller one, as the straight, is of material aid in getting the act over. Their talk abounds in laughs and has one advantage in that they are always adding a few new bits to it and dropping the old ones. Three songs are included and they get the desired results with them.

Alexander Sparks and Company, in a novelty act, the greater part of which consisted of pantomime, by two members of the company in cat costumes, held the audience in until the very finish. The act is an entertaining one and can hold its own anywhere. An earlier spot would not have been too much for it.

I. S.

PROCTOR'S 125th ST.

(Last Half)

The Three Tivoli Girls, in a singing act, opened the show. They started with an old song in which they harmonized and followed with another newer number, blending their voices agreeably. Then each came out and told what kind of a role she would like to sing if given her choice. The taller of the girls has the best voice. They closed with another bit of harmony.

Cooper and Henry, in a blackface act, need just one thing and that is pep. The men are undoubtedly good as blackface comedians, but being good isn't an excuse for having a weak act. See New Acts.

Chas. Loder and Company, in a comedy playlet called "The Night Doctor," followed them. Loder is a comedian who is really funny and he has as assistants, a clever girl and man. The story concerns an old timer who is coming home in a rather undignified state. He climbs into the wrong window, and, when he is discovered, says he is a doctor. While pretending to diagnose the illness of the woman of the house, her husband enters. He is a bulking big fellow. Things look rather black for the old timer, until he learns that the husband of the woman has just left his wife. This, of course, furnishes him with a means of escaping. All ends happily. Loder not only has the ability to get his lines over, but his facial expressions come in for many a guffaw.

Hughie Clark, a big, jovial fellow with a pound of good nature, for every one of avoiddups, sang several songs, told several stories and pleased everybody. He scored a hit when he sang a song about the Irish giving Palestine to the Jews.

Conlin and Glass, in "A Fool and a Flirt," closed the show and flirted with one another much to the amusement of the audience. They sang, danced and fooled themselves into a hit.

S. K.

KEITH'S PROSPECT

(Last Half)

With Texas Gulnan in "The She-Wolf," and Jimmy Hussey and Company headlining the bill, only four acts were offered during the last half of the week at this house.

Waiman and Berry, man and woman, opened the vaudeville section with a musical offering that pleased. The male member of the duo plays the violin capably and is given good support at the piano by the woman. They offered a variety of classical and popular selections that pleased. The finish of the act is weak and needs strengthening.

Imhof, Conn and Coreene, kept the audience laughing with their "rube" comedy offering, "In a Pest House." The story tells of an old Irishman whose horse drops dead after which he is compelled to put up for the night at a one-horse hotel. The all-round man of the place, who looks like a centenarian, has been storing coal in the bed where the Irishman is supposed to sleep. He is also hard of hearing. After putting up with all sorts of annoyances, the Irishman leaves the place after a baby is born to the lady who owns the hotel.

The act has been playing for some time but has not lost any of its value as an entertaining comedy sketch. The two men and the girl do their work excellently and made the offering a laughing hit from start to finish.

Will Oakland, the tenor, scored a big hit with his singing. He started with the "Tumble Down Shack," offered a "Pal" number and then announced, as a new number, a song about an old fashioned sweetheart. He closed with an old song which he rendered in a good falsetto and was compelled to take an encore.

This is the second week that Jimmy Hussey has been offering his new act, "Move On," but, beyond cutting out one or two little bits and changing the setting, the act has not been cut down as much as it should be. While the idea is really clever, and the company support Hussey excellently, there is still much to be desired. One of the main faults Hussey will find in the act when he comes to the city, is that there is not enough of himself to suit the average city audience which has seen him before. While the act is good as a Summer show, there is doubt as to whether it will serve him for a vehicle as long as his other offerings have. However, after a few more changes are made in the offering, it can be judged better.

G. J. H.

CITY

(Last Half)

Mr. and Mrs. Dolly offered, for the opening act, some novelties in the shadow-casting line. The male of the duo did the shadow-work, while the lady assisted with the apparatus. The act will be reviewed under New Acts.

Ryan and Moore will need a lot of improvement in their singing and an entirely new line of patter if they ever hope to reach even the better class of small time houses. The man's voice is fair, but the woman's is poor. The patter is very old, and their delivery of it is not in the least laugh-provoking.

Subers and Romaine, billed as Saubers and Romaine through error, went well with their comedy offering. Romaine is new to the act, replacing O'Connor, and is in every way an improvement. He has a very good voice, which he displays to good advantage in a solo in which he renders a "Pal" ballad. Subers, as the black-faced comedian, kept the laughs coming. The act could use some material in the way of new gags.

Our old friends, William and Gordon Dooley, were seen in a two-reel comedy film that can be termed as "not so good." The Dooley boys are capable of much better stuff than this film offered.

Private Earl Ricard still works in his uniform. Although it is entirely unnecessary, Richard's style of delivery closely resembles that of Al Johnson and in one number he announces the impersonation. He could do a very good blackface act, but, even though he chooses to work as a white man, his uniform is, at present, a handicap, for it gives the audience the impression that he is trying to get over because of it. And he surely does not need it. He sings well and has a good variety of stories that netted him a big hand and regular laughs.

Ed and Birdie Conrad were the applause hit of the show. The singing and dancing are both very good and the support they received was no more than they deserved. The act will be reviewed under New Acts.

Haynes and Jones are using Avling and Lloyd's old act and kept the house laughing all the while they were on the boards. One of the team is the original Lloyd who is using another billing. The act will be found under reappearances.

The Bonessett Troupe, consisting of four men, closed the show with their acrobatic offering. They do their work well and have a good variety of thrilling feats.

G. J. H.

VAUDEVILLE

EVA PUCK

Theatre—Regent.
Style—Singing.
Time—Fourteen minutes.
Setting—In one.

Eva Puck, who used to do an act with her brother Harry, is working alone now. And, "since a rose by any other name, etc.," as the Bard of Avon once sang, so is it now with pulchritudinous Eva. She has seen fit, however, to change her name to Eva Parker, for the time being at any rate, and thus she was billed at the Regent, where she worked the last half of last week. And Eva Parker proved no whit less likeable than did the Eva Puck of yore.

She's a seasoned comedienne, is Eva with her lisp, which is as saccharine to the audience, and her truly sophisticated ingenuous manners. She certainly can lisp more insinuations into a suggestive line of a song than can a good many sharper-tongued performers among the stage sisterhood.

Her taste in clothes is good also. This was proven by the charm of the simple white organdie frock she wore for her opening number. It suited her right down to her ankles. She sang about the difficulties encountered by a girl who mis-pronounces her r's and the song tickled the audience. Then she changed her dress for a Scotch plaid skirt that hung fetchingly above her ankles and sang in the manner of Harry Lauder. Which may be all right for Sir Harry, but the number could be dispensed with by Little Eva.

A Spanish mantilla of white next helped her to wiggle and twist ingratiatingly the while she sang about tangos and fandangos.

Her's is a very thin voice, but she manages to get a great deal out of it, and her manners are such as may be relied upon to help her to get an audience on to look favorably on what she happens to be doing. M. L. A.

"THE MAN HUNT"

Theatre—Keith's, Jersey City.
Style—Comedy playlet.
Time—Thirty minutes.
Setting—Bedroom set.

This act is one of those comedy affairs built around the sleepwalker and wrong-room idea.

Godfrey and his sweetheart have had a falling out over a certain Miss Ray and have broken their engagement. His sweetheart is a somnambulist and, accidentally, walks into his room and goes to bed the night of their quarrel. Morning comes and they discover each other. She thinks he has entered her room and when she finds she is in his, she thinks she has been kidnapped. They try to find a way to straighten things out when, enter Clarence. Godfrey hides the girl and Clarence pours forth a tale of her mysterious disappearance. Clarence then goes out with the rest of the household to find the girl, who, they believe, has wandered off into the woods.

Godfrey goes to the girl's room then to get her clothes and Miss Ray enters. She becomes inquisitive and insulting. Godfrey overhears every word she says and realizes that she is to blame for the estrangement from his sweetheart. He then comes forward and tells Miss Ray and Clarence that he and the girl were married the night before in Georgetown. Clarence then hops off to find out if this is true. They decide that it might as well be, and they kiss and make up.

The playlet is well done, being written rather cleverly and acted in the same manner. The part of the butler is deserving of mention, for the role was well done. The act should find no trouble following the path of the Big Time.

NEW ACTS AND REAPPEARANCES

(Continued on page 21)

WILLIE MAHONEY

Theatre—Proctor's 58th St.
Style—Singing and talking.
Time—Sixteen minutes.
Setting—In one.

There is nothing novel about Willie Mahoney, a nut comedian. His material, like his manner, is not out of the ordinary, either. But he works zealously, and with the aid of one or two bits that are really humorous, gets over where another performer might not be so successful. The offering looks as though it will find work on the small time without much trouble, but that is all that can be expected of it.

Mahoney enters with his shirt, vest, collar and a frock coat all on backwards. A high silk hat covers his head. He soon reverses the coat; that is, puts it on properly. The make-up then gives him the appearance of a clergyman. A comedy song, dedicated to the women, is his initial number, and then comes some patter. Mahoney then announces some imitations, a few of which could easily be dropped. The remark, "a waltz" at regular intervals, and spoken in a mock manner, is good for a few laughs. A gag with the orchestra leader, which served to keep the audience in suspense, was worked to perfection, but the last time, when he finally sprung it, did not get nearly as big a laugh as some of the preliminary talk.

There was a nut song that was somewhat similar to another of the same variety. After singing different choruses for it a few times Mahoney sang a Frenchie ballad. The audience was suspicious when he started it and he justified its suspicions, when, upon reaching the last two lines, he burlesqued the selection and sang another chorus of the preceding nut song. Some eccentric dancing at the finish drew some laughter. I. S.

THREE MOWATTS

Theatre—Harlem Opera House.
Style—Juggling.
Time—Ten minutes.
Setting—In three (special).

Three men, one in black face, constitute this trio. All of the juggling is done with clubs.

The men work fast and do their work well. They failed to do one feat when reviewed, though, and should have tried it again. In this stunt two of the men throw clubs at each other over their shoulders while one stands in the center with a balloon in his mouth. The men are supposed to break the balloon. They had another balloon laying on the floor but did not use it. They did the same feat with a clay pipe in the man's mouth.

The act should make a good opener on the better class of small time. G. J. H.

COOPER AND HENRY

Theatre—Proctor's 125th St.
Style—Blackface.
Time—Eighteen minutes.
Setting—In one.

Cooper and Henry need more pep, as they do not show enough life and go in their act. They are supposed to be a bell boy and a porter, respectively, and are dressed for the parts. But that's about all. Their line of talk saw service in the ark and their singing needs electrifying. The dance by the smaller of the two is the best thing in the act. With more pep and some re-writing the men ought to be able to get across. S. K.

ELVIA BATES

Theatre—American.
Style—Singing.
Time—Twelve minutes.
Setting—In one.

Elvia Bates has all the earmarks of a good performer; that is, pleasing personality, an attractive appearance and a pleasant voice. Yet her act lacks something. It was very noticeable when reviewed at this house, for she found the going hard.

Most of her numbers are special ones, and it may be in them that the trouble lies. One fault that was noticeable, however, was her hurry to get through her numbers. It is well to be snappy, but then you must have the sort of numbers that require snap for delivery. One of her numbers was written around a package which she opened after singing that she had found them and that they didn't belong to her. Another was about marriage and another about a club meeting. In this last number she asked for subjects for discussion from the audience, and a "plant" in the audience gave her first the Salvation Army and then supposed to give her the Kaiser, but evidently forgot his cue, or was drowned out by some one yelling "R-34." Miss Bates said, "The Kaiser?" and went into the number. This was a handicap to her. She closed with that number. Miss Bates will do for the small time. G. J. H.

GERTRUDE DUDLEY AND CO.

Theatre—Proctor's 58th St.
Style—Singing and talking.
Time—Eighteen minutes.
Setting—In two.

Gertrude Dudley and Company, the latter word designating a man who shares the work evenly with her, have a song and talk act which will find work on the small time. Neither sings especially well, nor does the act possess anything that is unusual. Some of the gags employed are old and a few new, but they get good results, nevertheless. A peculiar arrangement is that of having a song and then a series of cross-fire gags, with the woman getting the last laugh, and then repeating the operation.

The woman member of the duo opened with a ballad, after which came some talk. The man got the best of it until the end. The material in the dialogue used during this portion of the turn was about the best in the act. There was an Irish song after it and then more talk, not as clever as that preceding it. The man started playing the sextette from "Lucia" and the woman appeared singing it. He stopped short and began an argument, maintaining that the audience preferred something popular.

The man's part in the act is just as great as the woman's. His name should be mentioned in the billing. I. S.

MR. AND MRS. DOLLY

Theatre—City.
Style—Shadow-casting.
Time—Twelve minutes.
Setting—Full stage.

Few acts of this kind have been around the city of late and that may aid this team to get over.

The stunts, which are performed by Dolly, as his wife only assists with the apparatus, are mostly on the style of the old shadow acts. A little novelty is added by way of apparatus which furnishes shadow scenery for his figures. He does his work well and should find plenty of bookings along the three-a-day route. G. J. H.

JOSEPHINE AND HENNING

Theatre—Fifth Avenue.
Style—Singing and dancing.
Time—Eighteen minutes.
Setting—Special.

Lois Josephine and Leo Henning, working before the same special blue setting used in the act formerly done by the woman member of the duo with Tyler Brooke are representing a song and dance act which varies little from the Josephine-Brooke offering. Henning makes a good effort to hold up his end of the work, but does not appear to be Brooke's equal. The turn still is, however, a good one and can hold its own anywhere on the big time. More work will develop smoothness, and then it will be easy sailing for it. A pianist is carried by the act and he does his work efficiently. His name is not announced.

They started with a song together and followed with a double dance which was fairly well done. Henning then sang a "Moon" song which was liked and which he followed with a fast dance. The "Tiger" number by Miss Josephine was followed by the Valentine portion, where she entered through a slit in the drop, first as the old-fashioned Valentine and then as the modern one. Each of the two numbers included a song and dance, and the duo got the best out of their bits. The Wedding number, where they marched away from an imaginary altar to the strains of a funeral march and then suddenly went into a dance closed, and got them a good sized round of applause.

A comparison with the act formerly done by Miss Josephine favors the old one. I. S.

HERMAN BERRENS

Theatre—Proctor's, Yonkers.
Style—Pianologue.
Time—Twelve minutes.
Setting—In one.

Berrens starts his offering with a number about the various bits which piano acts use during which he renders a medley of operatic numbers. A song about women, to the music of "Humoresque," followed, and a popular number came next.

He then announced that he would render a medley, composed by himself, of old Oriental style. What he really played was a number of Hebrew classic numbers, and popular bits from the Yiddish. Undoubtedly this would go well in the city, but the audiences at this house took him literally and thought he was playing Oriental numbers. He closed with that bit.

Berrens is a capable performer on the piano, but needs more material than his present offering gives. With more to his act he will get plenty of bookings. G. J. H.

DeLEA AND ORMA

Theatre—Harlem Opera House.
Style—Comedy.
Time—Twenty minutes.
Setting—In one.

The man and woman in this act are as striking contrasts as one could desire. The woman is a tall, thin, spare specimen of femininity, and the man is a wee sleek bit of the male species, with a little bit of brush on his upper lip, an' everything. However, this does not detract from the value of the act; in fact, it adds to it, for it gives them material to kid one another about. The woman is a good comedienne and gets all of her stuff across.

They sing one or two numbers, she kids the audience and the orchestra a bit, and tells several funny stories in a manner that brings laughs every time. The act should find no trouble in getting work. S. K.



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A PHENOMENON

The play "John Ferguson" might truly be said to be the real theatrical phenomenon of the season. Here it is, at the end of the regular season, snugly ensconced at the Fulton Theatre and playing to crowded houses despite the heat, which, ordinarily, is considered more conducive to skiing in the Alps than to building up of theatre patronage.

What is the reverse order of things that seems to be impelling people to flock in large numbers to see this rather grim drama at this time of the year? If it were a comedy, the answer to the question might be obvious. For people like to laugh, even though the tears of gladness may trickle down the cheek and mingle with beads of perspiration. But the play is not a comedy; it's a tragedy; a phase of squalid life in the Ireland of today that tends to pull at the heartstrings of the onlooker, striking a sad note because of its truthful realism.

One would imagine that such a play would hardly be a palatable dramatic offering for an audience on a hot Summer's night. But it is, and the answer, perhaps, lies in the changing order of things since the beginning of the war in 1914, and more especially since the signing of the armistice last November. People's attitude toward the theatre seems to have undergone a change. They are bent on shattering traditions; they are watchful, appreciative, discerning, and when they find a play that is different and has merit, they flock to witness it regardless of the weather or the season of the year.

In time, this may mean the passing of theatrical seasons, as we have learned to look upon such periods—when theatres open their doors the latter part of the Summer or early in the Fall and close them beginning in June. It may also mean that producers will continuously keep producing plays throughout the year. Of course, player folk will wish to take a vacation during the Summer, in fact, like people in other professions, they are entitled to vacations, and this may necessitate the closing down of good plays that have been running successfully. The brothers Barrymore and their highly successful play "The Jest," being a good example of this last.

But, in the main, a large number of theatres will keep their doors open, which

may prove a boon to theatre owner, producer and player alike, and, what is more important, may tend toward a more keen desire on the part of producing managers to put out a more worth-while class of plays.

THE ACTORS UNIONIZE

(Reprinted from the Survey.)

What accords with an actor's dignity is a mooted question in theatrical circles just now. The managers contend that for the actors to adopt trade union methods would be "incongruous with the nature of an artistic profession" and that it would involve "an abandonment of the actor's standing and dignity," while the actors by their attitude seem to maintain that the loss of dignity would come if they tamely submitted to the conditions of the managers, without putting up a fight for their rights, using the methods that they deemed most effective. For the actors of America have determined upon better working conditions, and to obtain them they stand ready to cast in their lot with the trade union movement.

American actors have already reaped benefits from organization, since they formed the Actors' Equity Association six years ago. The old-time actor used to live in fear, especially when he was on the road, that any day the manager might announce, "We close tonight," and that he would be stranded in Oshkosh or Kalamazoo. Another bugbear was the possibility of rehearsing for weeks, without pay, for a play which would fail and be put off the boards within a week. The Equity Association has obtained standard contracts which provide for a week's notice of the end of the season (after a season of four weeks), for a two weeks' individual notice, for a minimum engagement of two weeks, and for a limited number only of free rehearsals. Now the association is demanding what amounts to a reduction in hours, with pay for overtime. It asks that eight performances constitute a week's work, and that each additional performance be paid for at the rate of one-eighth of a week's salary. The Managers' Producing Association has refused to grant the demand, and so far has failed to respond to the actors' request for arbitration. This situation, together with the fact that the Equity Association has not been able to compel managers to live up to their contracts, has crystallized the actors' determination to seek affiliation with organized labor. The Equity Association has asked for an independent charter from the American Federation of Labor, so that it will not have to come under the auspices of the variety actors, who are already unionized, and the executive council of the A. F. of L. now has the matter under consideration.

The actors emphasize the moderation of their demands.

They are asking that the eight-performance week shall become effective in September, 1920, giving the managers more than a year in which to make necessary adjustments. And they point out that they are not refusing to play on Sunday; they ask only that if there is a Sunday evening performance there shall be only one matinee during the week. They have determined, however, not to recede from their position. They feel that a blacklist is impossible, when their association includes the great majority of Broadway players, and when such popular favorites as George Arliss and Bruce McRae are officers of their organization.

In becoming trade unionists the actors will follow the example of their fellow professionals in England and France. The English actors became affiliated with organized labor in January of this year, and by May they had obtained an agreement with the managers which provides for a minimum period of employment of four weeks, payment for rehearsals, and provision by the management of all costumes except those which actors can use in their private capacity. Since affiliation with the trade unions the membership of the English actors' organization has jumped from 900 to more than 7,000.

TWENTY-FIVE YEARS AGO

Carver B. Cline was the business manager for Koster and Bial.

R. G. Knowles, Morris Cronin, Blockson and Burns, Dutch Daly, Al Bellman, Harry Gilfoil, May Yohe, J. Bernard Dyllin, May Howard, James Norrie, Herbert Crowley, and Isidor Witmark were among the American visitors in London, England.

Bessie Bonehell, Lottie Gilson, Bonnie Thornton, Ryan and Richfield, Victoria Walters and the Empire City Quartet played at the Madison Square Roof Garden.

Herr Zeitung exhibited his bullet-proof coat at the Bijou Theatre, Philadelphia.

"Take Back the Engagement Ring" was published by Spaulding and Gray.

Maud and Violet Raymond, Dick Maurittus, Emma Hall, Joe Garrigan, Nellie Howard, Bert Baker, Joe Cartright and Corin Leslie played at the New Zealand Concert Hall, Seattle, Wash.

Answers to Queries

J. L.—Aleen Bronson is Joe Laurie's wife.

R. Q.—Lew Brice was formerly with the Barr Twins.

C. H.—Harold DeBecker was seen in "Mr. Barnum."

H. T. R.—"Easy Street" was a Mutual-Chaplin picture.

T. S.—Callen and Tovel have played together as a team.

B. F.—"Madame X" was played in New York in September, 1910.

W. C. D.—Alison Bradshaw was seen in "Fair and Warmer" last year.

E. S. F.—Martin Fields presented a new act at Proctor's Fifty-eighth Street in August, 1918.

H. T.—William Fox produced "I'll Say So." It was a five-reel film and starred George Walsh.

R. R.—Frank A. Girard is the manager of the Eighty-first Street Theatre. Address him there.

D. G. S.—You can find out about that in the "Vaudeville Bills" section. (2) See THE CLIPPER Route List.

R. S. M.—He is Irish. Yes, he has appeared in New York several times. That is a difficult question to answer.

F. D.—To reach Moss' Prospect Theatre take the 7th avenue subway to Prospect avenue. The theatre is at the foot of the stairs.

E. V.—The Herald Square Theatre was once known as Lew Field's Herald Square. At the time you mention, Marie Dressler was headlining there in "Tillie's Nightmare."

D. D. G.—Gus Van, of Van and Schenk, is not the man you mean. The team you have reference to was known as Chas. and Fannie Van. They were assisted by Chas. T. Lewis.

S. U.—There was a song by the title "Father, Don't Get Stewed Tonight," published by the Sunlight Music Company in 1910. The Temple Quartette, of that time, featured the number.

M. G.—The Elinor you have in mind is Kate Elinor, of Elinor and Williams. It was May Elinor who played in a single at Chase's Theatre in Washington. She has appeared in the city of late in a single.

R. N.—William F. Cody (Buffalo Bill) had his own film company. It was known as the Buffalo Bill and Pawnee Bill Film Company. Major G. W. Lillie was Pawnee Bill's name in private life. The concern had offices at 61 West Fourteenth Street.

Rialto Rattles**TRUE ENOUGH**

The stars on the stage can never replace the stars on a bottle of Hennessy's.

HEARD ON BROADWAY

"Going to that K. C. hut?" "No, the other K. C." "Which one?" "Pat."

THEATRICAL MYSTERY

What is going to be done with that Jess Willard picture, now that the big fellow has lost the title?

CASUAL OBSERVANCE

Mollie Gowan is the name of one of the Mack Sennett girls at the Broadway. If that name were accented on the second syllable there would be many a pun on it.

SIGNS OF THE OFF SEASON

Arthur Lyons plans a self-boosting campaign.

Phil Bush takes a shave.

Allen Spencer Tenney buys a pair of shoelaces.

BETTER KEEP IT COVERED

If Phil Bush does not keep his skylight covered, somebody will mistake him for an anarchist or bolshevik or something. Red is a dangerous color to sport these days.

LIMIRICKS

There was a young miss in Mme. Polly's Whose job was to dress kewpie dollies.

She was seen, so they say,

By Ned Wayburn one day,
 And now she's a star of the "Follies."

WOULD HAVE GONE OUT FOR IT

"If I had known that the President gets such a chance to take in the sights, and go to Paris and all," says Ely Sobel, the Strand building impresario, "I would have applied for the position myself."

BERT LA MONTE IS DUBIOUS

Tommy Curran's wrist is a source of puzzlement to Bert La Monte. Curran says he sprained it cranking his motorboat, but La Monte, who has known Curran for a long time, regards this explanation with suspicion.

"She must have been some boat," says Bert.

PUTNAM BUILDING PHILOSOPHIES

Harvey Green—"If you want to get news from me, come around with a few extra cigars."

Mary Linder—"Sure, I'll give you some news, but I don't want you to print it."

Meyer North—"If I ain't got nothin', and don't know nothin', I can't give you nothin', kin I?"

Al Leichter—"Sure, the automat's a good place to eat in—ask me, I know."

VAUDEVILLE VETERANS

"My wife likes me—I know a woman who likes monkeys."

"Did they have cooties in Napoleon's time?" "No, why?" "Oh, I just wanted to know why he holds his hand in such a peculiar place."

"A Little ballad entitled, 'She broke My Heart, So I Broke Her Jaw.'"

"Kissing your wife is just like drinking Bevo—no kick in it."

"This is a good stunt if I do it—yes, it's a good one even if I don't do it."

THEATRICAL FAIRY TALES, NO. 3

There were once two acts on the same bill, featuring gags and songs that were very nearly alike. One day, at rehearsal, this fact was discovered. Neither act claimed the right to use the material, in fact there wasn't even a single argument. Word of the fact that there were two similar acts reached the N. V. A. But the two acts reached an agreement without outside aid, each having to fight in order to get the other to use certain bits. This may have been because they were so bad, or because they were good and the performers felt good-natured, but at any rate, the N. V. A. authorities started a game of pinochle and eventually died of old age, waiting for a complaint.

CHICAGO NEWS

"CLEAN UP" COMMITTEES ARE AFTER VAUDE. AND BURLESQUE

Members Complain to Mayor and Police Chief That Many Improper Jokes Are Being Used on Stages of City. May Start Inquiry.

Chicago must clean up, and Thespians must be on their good behavior, according to the Illinois Vigilance Committee and the Chicago Law and Order League.

Chicago's vaudeville and burlesque entertainment has been "tabbed" obscene, indecent, unfit and filthy by a delegation representing the above organizations. A delegation of men and women have visited Chief of Police Garrity demanding that he use his power to curb and to clean up the entertainment now being offered in vaudeville and burlesque theatres. They came to the police chief armed with a stack of evidence gathered by investigators during the past few months. Chief Garrity, according to Arthur Burrage Farwell, who appeared on behalf of the Law and Order League, promised to give their complaints immediate action.

"We told the chief that the performances in vogue in the vaudeville and burlesque houses of Chicago are not fit for adults. Their effects on children is monstrous," said Farwell. "Risqué jokes of unbelievable character, obscene songs and dances and immoral acts can be found

upon almost every program in Chicago. I visited one show myself where at least 85 per cent. of the jokes were not fit to be uttered. We found many improper and suggestive jests in nearly every theatre visited.

"We wrote a letter to Mayor Thompson about it some time ago, asking that he give the city relief. He directed us to Chief Garrity. The Chief did not state what action he contemplated taking."

Aside from Mr. Farwell, the members of the delegation were the Rev. William Burgess, Wirth W. Hallam, Lucy A. Hall and the Rev. Ernest A. Bell, of the Illinois Vigilance Committee, and Mrs. Nora Perkins of the Law and Order League.

Not only do artists have to dodge the various Chicago organizations, but the United States Government is at present keeping close "tabs" on burlesque and vaudeville artists who are using the flag or unpatriotic utterances in an effort to secure a few laughs.

This move has been in force for some time and a strong effort is being made to curb it.

OLD ALHAMBRA SOLD

The Old Alhambra Theatre has again changed hands. But this time it is so arranged that it will never again be used for amusement purposes.

Israel R. Warshawsky, head of a large automobile wrecking company, has taken the property from the Northwestern Mutual Life Insurance Company of Milwaukee, Wis., the price paid being withheld. The property has a frontage of 283 feet on State street, 177 feet on Archer avenue and 200 feet frontage on Follansbee Court. The building contains the theatre, which seated 2,500, a 150-room hotel and fifteen stores. A considerable portion of the building will be occupied by the new owner. The theatre portion of the building will be wrecked for storage purposes.

Mr. Warshawsky has given back a trust deed to secure \$65,000 for five years at 6 per cent.

WON'T TRY COOK AGAIN

According to newspaper accounts received here, J. Norman Cook (Jack Cook) has been sued by Mrs. Myrtle Cook for divorce. The action was started at Columbus, Kan. The papers have not as yet become part of the court record, but, in the newspaper notice, she charges Cook with "gross negligence of duty."

Cook is at present in the music publishing business in this city, having written a number of successful songs, following his case, in which he was charged with the murder of William Bradway. Cook is at present out on bond and, it is said here that his case will never again be tried. He will be cleared of the charge of murder. Cook maintains that he struck in self defence, and the prosecution for the State admits that he never will have to come to trial again.

ED SHAYNE IS BACK

Edward Shayne has concluded his vacation which was spent with his children at Omaha, Neb. Mr. Shayne will undoubtedly return to the vaudeville field with an independent booking agency. He was formerly one of the booking managers of the Western Vaudeville Managers' Association.

LAIT GOES ON A VACATION

Jack Lait returned from New York on Friday morning and immediately departed for a four weeks' vacation which he intends to spend in the woods of Wisconsin.

ALI WANTS \$175

Abner Ali has filed suit against the Prudential Mercantile Agency of this city for \$175 which he claims as back salary. David R. Levy is representing him in the suit.

Ali alleges that the Prudential Mercantile Agency was in bad straits when he joined them and he succeeded in bringing them back to a paying proposition. As soon as the company succeeded in straightening themselves out they found no further use for Ali's services and permitted him to depart, forgetting to pay him his back salary. The action will be heard within the next few weeks.

THESE WERE JAZZ BURGLARS

Burglars are going to start a jazz band, evidently, judging from the way they "cleaned" out John Vocca and Sons musical instrument house earthly this week. They escaped with thirty-four musical instruments, which consisted of six violins, seven guitars, eight mandolins, ten accordions and three phonographs.

170,465 HAVE SEEN "SCANDAL"

"Scandal" is working well towards its 200th performance, and the management is preparing to return to the souvenir custom, which was discontinued during the war. The statement is made that 170,465 people have paid \$249,875 to see Charles Cherry and Francine Larrimore. This exceeds \$13,000 weekly. By the middle of the present week "Scandal" will equal the season's record, now held by "Going Up," which ran at the Grand Opera House for nineteen weeks and four nights.

MAUDE EPPE ROBBED

Maude Eppe, Metropolitan opera star, returned to her apartments at 220 Pearson street on Friday evening in time to see two burglars leave via the fireescape with several thousand dollars' worth of her belongings. Her screams brought the police, but the thieves escaped.

WESTERN HOUSE CLOSED

All vaudeville theatres in the West booked by the W. V. M. A., with the exception of and undoubtedly after a few weeks' practice will appeal to some booking office for work at our local vaudeville theatres.

STOCK AND REPERTOIRE

FILM COMPANIES' BUYING OF PLAYS, HURTS STOCK RELEASES

Metro, Famous Players and Others Grabbing All Rights Owing To Big Prices They Are Enabled to Pay

The buying up by big motion picture companies of the rights to plays is beginning to limit the supply of stock releases, for the possibilities of securing scripts of merit is becoming less and less. The ability of the screen concerns to pay exorbitant prices for the rights has given them the preference, and this year they have come out and taken everything in sight.

It has been a custom for untold years, after a play had been seen on Broadway for several months and had established itself as a real success, to release it for stock. Those plays that were not released thus, as a rule, were sent into the discard.

Not so now. When a play has been on Broadway for so little a space of time as a month, and closed for any reason whatsoever, the film folks step in and buy it up, without giving the stock people a look in. This has proven detrimental, as certain types of plays, which might not be fit for Broadway consumption, find an exceedingly fertile field in stock.

Instances of where film people have taken the best of Broadway's plays from

stock people can be found in the fact that the Metro Film Corporation has acquired thirty-six late successes, including such plays as "Lombardi Ltd." and "Please Get Married." The Famous Players-Lasky corporation has just made a merger by which it gets control of all the Frohman successes for its exclusive use in pictures.

This wholesale buying up of plays has deprived the stock field of hundreds of good, clean wholesome scripts, whose value lay in their clever dialect and situations.

As yet, no solution of the problem has been found by the play brokers, whose chief source of income has been from their handling of plays that were available for stock release. The picture concerns have all the rights to the plays they have bought, and they alone can release them for stock. It is doubtful if they will do this, as it would hurt the drawing power of their productions should folks be able to see the plays as they really should be.

As a general rule, this season, the plays that will be produced will be from the successes of last year.

AUSTIN OPENS COMPANY

KANSAS CITY, July 12.—The stock company which will make its home here during the coming season will be under the direction of Arthur C. Aiston. The company will open on August 30.

The title of the opening play has not yet been chosen. The productions will be made under the supervision of James W. Castle, formerly of Baker and Castle, who will leave New York August 1, to handle all details. So far the leading man, and second woman have been engaged. The leading man will be Frank DuFrane.

Pearl Ford will be the second woman. Besides these there will be about six more of the leading people who will be engaged in New York, and the remainder of the company, will be engaged in Kansas City, according to the requirements of the play.

This will be the first time in sixteen months that stock has been shown in the city. The productions showing at this city have been mostly musical comedies. The pictures are plentiful, but the need for real heart interest plays, of the old fashioned type, has been long felt, and it is Aiston's desire to fulfill this need.

TRENTON GETS A COMPANY

TRENTON, N. J., July 12.—Joe Payton will conduct a stock company here in the Trent, now under the management of Montgomery Moses. Up to Saturday, it was not known, who will comprise the company, which play will be chosen to open, or how long the season would be. The theatre will be renovated prior to the moving in of the company, and a new price list, which will prevail during the stock season, put up. The productions will be Broadway successes and will be supervised by Payton, personally.

"BILLETED" HOLDS OVER

TORONTO, July 14.—"Billeted," the English comedy, was held over for one week at the Royal Alexandra here, due to its great success during the first week of its presentation by the Robbins Players. "Yes or No" opened here to-night.

BAKER PLAYS CLOSE

OAKLAND, Cal., July 12.—The Baker Players closed their season of six weeks here last night at the Orpheum "It Happened in Oakland."

CUTTER GETS PLAYS

Wallace R. Cutter, of Cutter's Stock Company, now playing in Canada, with Albert Vees as leading man, has leased the following plays for the use of his company: Cheating Cheaters, Baby Mine, Her Unborn Child, and The Shepard of Bargain Row. He was in town for a ten days' business trip, and made his office with G. W. Winniet.

DOWNING OPENS AUG. 11

Robert Downing, with his repertoire company in "Ten Nights in a Bar Room," under the direction of Arthur C. Aiston, will open his season in Taunton, Mass., at the Park Theatre, on August 11. He will remain the entire week and will be seen in Worcester the week of July 18th.

CHICAGO HOUSE CHANGES HANDS

CHICAGO, July 14.—Ralph Kettering has resigned his position as manager of the Wilson Avenue Theatre here and Harry Hollingsworth and Vincent Dennis succeed him. "Bought and Paid For" is the first show presented under the new manager's direction.

HILYARD CLOSSES IN CHICAGO

CHICAGO, Ill., July 12.—Norman Hilyard and his Enterprise Stock Company have closed their seventh successful season in this city and he and his wife are Summering at Wolf Lake. He will open his next season on Labor day, following his usual custom.

EDWIN VAIL REENGAGED

Edwin Vail has been re-engaged as director of the dramatic stock company at the Fifth Avenue Theatre, Brooklyn. This will make his second season with the company. He will start rehearsals early next month.

JOIN ALCAZAR PLAYERS

SAN FRANCISCO, Cal., July 14.—W. Vaughan Morgan, juvenile, and Rosamonde Joyzelle, have joined the Alcazar Stock Company and began their stay with them by appearing in "The Walk-Offs."

PORTLAND STOCK OPENS

PORTLAND, Me., July 14.—The dramatic stock season has opened at the Jefferson here. "Daddy Long Legs" and "Lilac Time" are the shows already presented.

BURLESQUE

AMERICAN GETS TWO MORE HOUSES

I. H. HERK IN BOTH DEALS

I. H. Herk closed two deals last week whereby the American Burlesque Circuit will have two new houses next season, one in Buffalo, N. Y., and the other in St. Paul, Minn. The Buffalo house, Herk has taken over in partnership with Sam Levey, of Detroit, and the St. Paul house he took over himself.

The Buffalo theatre is the Academy, which has had a varied career from the old combination policy to vaudeville and pictures. It was purchased from the United Traders Realty Company, of Buffalo, and when it opens its season will be known as the New Academy Theatre. This house will replace the Garden Theatre on the American.

Alterations of a minor nature are being made in the house, which has a seating capacity of 1,200. It will be ready for the opening of the American season on August 25, and "Sliding Billy" Watson will be the opening attraction.

In St. Paul, Herk signed contracts with the owners of the Majestic Theatre, and the house will be renamed the Gayety at the opening of the new season in August. This house is located in the business district of St. Paul, at Seventh and Wabash-saw streets. The house has a seating capacity of 1,000.

With St. Paul not having been listed on the American Circuit roster of houses when recently issued, room has been made for the addition of another show to the circuit. The route of the circuit will be revised so that the shows will go from Milwaukee to St. Paul and from there to Minneapolis.

No statement could be gleaned from the circuit offices as to whom a franchise would be granted to produce the show made possible by the acquisition of the new house, but it is understood the franchise will be awarded this week. The house is scheduled to open on Saturday, August 23.

As yet no managers have been selected for either of the theatres by Herk, but stated that the appointments would be made this week.

GOES INTO SCENERY BUSINESS

Arthur Pearson has branched out into the scene painting business. He and his partner, have taken over the Valentine Studios, on Grand avenue, Brooklyn, the firm name being the Vitolo-Pearson Scenery Company. They already have several large contracts which include the Hammerstein productions.

JIMMY COOPER TO CLOSE

DETROIT, Mich., July 12.—Jimmy Cooper will close at the Cadillac, July 19, and get Sam Levey's "Beauty Revue" show ready for rehearsal. Ray Rottach and Fern Miller, who have been playing a few weeks in vaudeville around here have been engaged by Levey to open for two weeks in stock.

SIGN WITH "FLIRTS"

BALTIMORE, July 12.—Jessie Hiatt and J. Ellsworth open a two weeks engagement at the Folly here next week. They have signed with Charles Robinson for his "Parisian Flirts" next season.

ADELE ARCHER SIGNED

Adele Archer has been signed by Lew Talbot as prima donna for his "Lid Lifters" this season.

MORE COMPANIES COMPLETED

Several companies on both wheels have arranged their casts during the past week, as listed below.

Al Reeves' Big Show.—Harry Marks Stewart, Harry L. LeVan, Ruth Haywood, Joe Simon, Rene Cooper, Ada Morse, Darling Sisters, Florence Wilkinson, the Big Four, Ed Drury, Frank Stanhope, Harry Frankel and Frank Pickett, and Al Reeves. Reeves has an entirely new set of girls for his chorus. He claims he has received requests from thirty-seven girls to join his show next season.

Henry Dixon's Big Review.—Harry "Hicky" LaVan, Claire DeVine, Nellie Greenwood, Billy Colton, Jean Darrow, Lettie Bolles, Bob Gilbert, Irene Herdt and Teddy Worden. Henry Dixon, manager; McNaughton, agent, and Chas. Swartz, leader.

Billy Watson's "Parisian Whirl".—Billy Watson, Billy "Grogan" Spencer, Edgar Bixley, Harry Howe, Phil Walsh, Pearl Lawlor, Buella Baker, Pearl Turner, and Harry Rapp. Twenty girls in chorus. Executive staff: William Eisenlohr, business manager; Chas. A. Bowman, leader; Al Humes, carpenter; Tom Hatfield, electrician and Chas. Lane "props."

"Social Pollies".—John Quigg, Ben Rubin, Ruth Addington, Madlyn Worth, Margie Coate and Dooley, Naimola and McGree. Executive staff: Sol Meyers, manager; Max D. Quitman, agent; Sam T. Compton, leader, and Fred Rose, carpenter.

Abe Reynolds' Revue.—Abe Reynolds, Arthur Mayer, Billy Davis, Ray Leavett, Bonnie Dale, Gladys Parkers. Ingenue to fill, and Waco, Bligh and McCauley, a trio. Executive staff: James Weeden, manager; Frank Smith, agent; Charles Kuebler, leader, and Edward Hurdy, carpenter.

Beauty Revue.—Jimmy Cooper, Chas. Fleming, Eddie Hall, Marty Collins, Morris Tolin, Billy Comby, Ada Lunn, Rose Hemley, Helen Stanley. Executive staff: Manny Russack, manager; Nes Lavine, agent; Billy Galvin, leader; John Goldsmith, carpenter, and Sam Swaab, "props."

Mollie Williams' Greatest Show.—Mollie Williams, Emil Casper, Harry Bowen, Frank Fanning, Billy Purcella, Murray Bernard, Evelyn Ramsay, Mildred Campbell and Madge Boaz. Executive staff: A. R. Dittmas, manager; Harry Williams, agent; Manny Morris leader; Fred Glosser, carpenter; Arthur White, "props," and Lee Sherman, electrician.

Bostonians.—Frank Finney, Phil Ott, Jack Witts, Frank Lucy, Guth, Dennis and Guth, Nettie Nelson, Ruth Hastings, Mabelle Courtney and Flo Radcliffe. Executive staff, Frank Pierce, manager; Richard F. Clark, leader; Fred Clark, producer.

THERE'S ANOTHER LEVINE

An eleven pound baby girl arrived at the home of Chas. Levine Jr., and his wife Bonnie, last week. The latest word states that both mother and baby are in fine health. The Levines were with Charlie Baker's "Speedway Girls" last season.

GUGGENHEIM IN PATERSON

PATERSON, N. J., July 12.—Dan Guggenheim will manage the Lyceum Theatre this city, playing first class attractions, and Lew Watson will manage the Orpheum, playing the Columbia Amusement Company's attractions.

OPEN WITH KAHN STOCK

Grace Howard opened at Kahn's Union Square Monday replacing Ethel DeVeaux. Ruth Rolling is the new prima donna at this house, she also opened Monday.

LEVINE THEATRE BURNS; LOSS IS \$65,000

MANAGER IS PROSTRATED

WRIGHTSTOWN, N. J., July 12.—Fire this week destroyed the Dix theatre and a theatrical hotel adjoining, causing a loss of \$65,000 to Benjamin A. Levine who conducted both places. Of the amount of damage, \$28,000 was covered by insurance.

The fire broke out on the stage of the theatre shortly after the evening performance and spread rapidly, igniting the hotel adjoining, where the members of Levine's stock company were stopping. Practically everything in the theatre was a total loss, the personal wardrobe of the performers included. The clothing and other property they had in the hotel was saved, however.

Among the performers who lost all their belongings were Harry Steppe, Chas. Collins, Geo. Leon, Ray Montgomery, Flo Owens, Ruth Addington, Hallie Dean, Michealina Pennetti, and sixteen members of the chorus. Levine was taken ill immediately after the fire and was removed to the Allen house, in Trenton, where he was attended by a police department surgeon. The doctor said he was suffering from a weak heart, with which he has been afflicted for several years. He left here for New York to-day and, it was learned, was again taken ill and confined to his room in the Somerset hotel.

The Dix theatre, which played the American Burlesque Circuit attractions, was built at the opening of the Army cantonment here. Since the closing of the season, Levine has been playing stock attractions for the summer months.

Levine notified the American Burlesque Circuit at their offices in New York that the fire would not interfere with booking of attractions for next season, as he had completed negotiations whereby the Circuit shows would play the Army theatre at Camp Dix.

STARTS FIGHT FOR ESTATE

Mrs. Lilly V. Andrews, sister of the late Louise Castle, an actress, last week asked Surrogate Cohalen to direct William R. Seigle, a local business man of prominence, to produce the will of her deceased sister. She alleges in the application that Seigle has been quoted as having declared that the will of Louise Castle was in his possession, and that it left the entire estate to him.

KATHERINE CRAWFORD RETURNING

After an absence of four years, Katherine Crawford will return to burlesque next season. She will be featured in Arthur Pearson's "Step Lively Girls" on the Columbia Circuit. She has been playing in vaudeville the last four years at the head of her own act, Katherine Crawford's Fashion Show.

TO MANAGE "VICTORY BELLES"

Teddy Symonds will manage James E. Cooper's "Victory Belles" on the Columbia Circuit the coming season. This is Cooper's new show. Symonds was part owner and manager of the "Auto Girls" on the American Circuit, the last five years, the franchise of which was not renewed this season.

RUN FROM WEEK TO WEEK

The "Peek a Boo" show will run from week to week at the Columbia after this week, for it all depends on the weather just how long the house will remain open. If it gets so warm at any time after this week that it affects business, the show will close the following Saturday.

LOST ON FIGHT CONCESSION

TOLEDO, O., July 14.—Harry Winters, manager of the Empire Theatre, this city, and also a member of the boxing commission, was in on the cushion concession of the Willard-Dempsey fight. It is said that he dropped over \$1,000 on it.

METZGER TO CHANGE

Frank Metzger will manage the Bijou Theatre in Philadelphia next season for John G. Jernion, instead of the Gayety, Montreal. The Bijou will play American Circuit attractions.

"SIGHT SEERS" OPEN AUG. 9

The "Sight Seers" will open at the Gayety, Boston, on Saturday, August 9, and play their the following week, before starting on the regular time at Waterbury.

CHARLES FOX HERE

Charles Fox, manager of the Gayety Theatre, Milwaukee, accompanied by his wife, arrived in New York early last week. They motored here from Milwaukee.

CANCELS HER CONTRACT

Florence Pointer has cancelled her contract with Sam Howe for next season and has signed with A. H. Woods to go with one of his shows to the coast.

GETS NEW PRIMA DONNA

James E. Cooper has signed Anita Mae as prima donna of his "Blue Buds" for next season. Miss Mae was with the "Auto Girls" last season.

BEN PIERCE IN TOWN

Ben Pierce, featured with the "Hip, Hip Hooray Girls" the last few seasons, jumped into town last week from his home in New England.

CLOSES AT KAHN'S

Nellie Nice closed her engagement at Kahn's Union Square last Saturday night. She will rest for several weeks before going into rehearsal.

SIGNS WITH "BIG REVIEW"

Bob Gilbert was booked last week as straight man with Henry Dixon's Big Review for the coming season by Roehm and Richards.

MINSKY'S CLOSE SATURDAY

The Minsky Brothers will close the National Winter Garden Saturday night for about four weeks, in order to make repairs.

PECK BACK ON JOB

George Peck, general manager of the American Burlesque Circuit, returned to his desk Monday after a two weeks' vacation.

HERK GOES WEST AGAIN

F. H. Herk left New York for Chicago Tuesday, after spending three weeks in this city.

ENGAGED AS LEADER

George Frantz has been engaged as musical director for the "Jazz Babies" this season.

TO PRODUCE FOR WILLIAMS

Joe Watson will produce Sim Williams' "Girls from Joyland" this season.

BURLESQUE NEWS

(Continued on page 29)

MELODY LANE

JOE MORRIS CO. LOSES SUIT BROUGHT AGAINST STERN & CO.

Action for Infringement Dismissed by Judge Hand, Who Gives Interesting Decision Regarding Song Similarities.

A copyright decision of much interest to music publishers was handed down last week by Judge Learned J. Hand, of the U. S. District Court in the case of the Joseph Morris Music Co. against Jos. W. Stern & Co.

The suit was an action for infringement of copyright in connection with the song "Some Day I'll Make You Glad" copyrighted by the Morris concern in 1918. Stern & Co. issued a song called "Wait and See," and Morris company claimed that the chorus was an infringement of its copyright. The filing of the legal action followed.

Judge Hand, in dismissing the case brought by Morris said, in part:

"The words are conventional and so is the music, which represents one of a numerous class of composition which has been frequent for many years. The latitude prevailing in this class of composition is, therefore, narrow, and whether consciously or unconsciously, the general emotional feeling which the words and music attempt to convey are similar to those of another song, which was more popular than either of the two here in question, and which had come out, I think, either in 1917 or 1918. I refer to the song 'I'm Sorry I Made You Cry.' The defendant had published a song in imitation of the song, 'I'm Sorry I Made You Cry,' of which the title was 'I'm Glad I Can Make You Cry.' This song, which came out in July of 1918, had a substantial success, and its sales continued through the autumn of 1918.

"On January 23, 1919, he took out a copyright of the supposed infringing song, the title of which was, 'Wait and See,' and in February, 1919, he published the song and took out a second copyright. The words of this song are like the other that I have mentioned in the sense that they portray the same general emotion. It is in the nature of a lover's quarrel and the woe which results. There is no question about any plagiarism of the words or, for that matter, of the first part of the melody, but the plaintiff does not say that in the refrain or chorus the defendant has copied the chorus of 'Some Day I'll Make You Glad.'

"When these songs are played over the similarity between them is very striking,

indeed, and some of the measures are either identical or for musical purposes, equivalent. Taken merely on their sound the proof is quite persuasive that there must have been some common origin between the two; I have said that there is very little latitude practically, once the tune and rhythm is established. All these songs that I have mentioned are in waltz time, as laymen call it, and as the plaintiff's own expert witness very candidly said, it is not impossible that the two melodies may have been arrived at independently.

"Plaintiff shows Stern heard the plaintiff's song about the middle of November, 1918. There is no dispute between the parties as to what happened except in one detail. Defendant heard the song and he was offered it by the composer, Squires, and he did not take it.

"Plaintiff's theory was that he carried the tune in his head and contributed it to his composer, Morgan, who then built his chorus around it. Was that probable, the explanation is not likely, that the publication of the song would have been so long delayed. If the defendant thought that he saw a hit in the refrain, he would have been anxious to seize the music before Squires should get his out and secure the market ahead of him.

"Plaintiff rests substantially on the similarity of the music. If there was plagiarism it certainly was by copying after the plaintiff's song got popular in November and December.

"Defendant's witnesses swore that they heard the song in October and some in September, and the plaintiff had the burden of proof in the case. Perhaps it is of no great use to go further than to say that he has not convinced me by the similarity between the two songs, that the story told by these eight, nine or ten witnesses is all a careful perjury. I could go further than that if it were necessary, but it is not. In the view I take of the law, the plaintiff must carry the burden. It seems to me, as Mr. Miller says, not at all beyond the bounds of possibilities, that in this very limited kind of art, if we may call it art, coincidences should have resulted in this large similarity. It results, of course, that the bill must be dismissed.

JACK MILLS OPENS OFFICES

Jack Mills has opened offices at No. 152 West 45th street, and with a good-sized staff, and some excellent new song publications has embarked in the music publishing business. Mills, who is one of the most popular of the younger music men, has been in the business about six years starting with the Waterson, Berlin & Snyder Co. He left this firm to join the staff of the Broadway Music Corporation, and later became professional manager for the McCarthy & Fisher Co. He resigned from the latter firm recently to go into business for himself, opening the 45th street offices this week.

Mills will make a specialty of the popular type of publication, and has ready for release a number of new and attractive songs.

AL. DUBIN IN ARMY HOSPITAL

Al. Dubin, the songwriter, is in the Greenbut Army Hospital recovering from a wound received in France.

SONG TITLE CASE DECIDED

The song title conflict in connection with the song "Dixie is Dixie Once More" was decided last week by Maurice Goodman, the referee appointed to hear the case. Jos. W. Stern & Co. claimed the song which also appeared as one of the publications in the catalogue of Shapiro, Bernstein & Co.

After hearing the evidence, Referee Goodman decided that the Bernstein Co. had the rights to the number, and Stern & Co. therefore are to withdraw their number. The Bernstein song was written by Billy Tracey and Maceo Pinkard, while the Stern song bore the names of Leo Turner and James Carp. The Stern firm was completely vindicated in so far as the publication of a song owned by another publisher was concerned the referee finding that the writers were entirely at fault. Each of the publishing firms were charged with one half of the expense of the hearing.

"WINE" SONG OUT OF "SCANDALS"

The McCarthy & Fisher song, "You Don't Need the Wine to Have a Wonderful Time" is out of the George White show, "The Scandals of 1919," as a result of a restraining order issued by Judge Hand of the Supreme Court.

Eddie Cantor is singing the number in the Ziegfeld "Follies," and when Lou Holtz joined the White show he also introduced it. McCarthy & Fisher had disposed of the singing rights to Ziegfeld, and Holtz's introduction of the number started the suit.

Holtz claimed that he had previously sung the number in vaudeville, having been given permission to do so by the publishers, but the Judge held that the sole performing rights belonged to Ziegfeld, and granted a temporary injunction.

STASNY OPENS MANY BRANCHES

The A. J. Stasny Music Co. is opening a large number of branch offices throughout the country. The latest is in San Francisco, where Richard Powers has established quarters in the Pantages building. Billy Mason, manager of the Chicago office and also Southern manager, is arranging to open in Atlanta and New Orleans early this season. Vernon McReavy is in charge of the St. Louis office, Vernon Stephens, in Minneapolis, and Jack Fields in Cleveland. Robert Winingham has taken charge of the Boston office, Fred Harrison is in Pittsburgh, Frank Foss in Baltimore, and William Huston in Philadelphia. The Detroit office is in charge of Hal. McGahey, Bob Cole is in Seattle, and A. Gillman in Dallas.

DIXIE DUO SIGNS WITH WITMARK

Noble Sissle and "Eubie" Blake, the colored comedians and singers who appeared recently at the Palace theatre, have signed a contract with M. Witmark & Sons, by the terms of which that house will have the exclusive publishing rights or a term of years of the songs written by the team. The boys were with the late Jim Europe's famous U. S. Infantry band.

Many of the songs which the boys are using in the act are now being issued by the Whitmark firm, and include such numbers as "Good-Night Angeline," "Baltimore Blues," "Mandy, That Gal of Mine," and the late Lieut. Europe's "No Man's Land." The Dixie Duo are appearing under the management of Pat Casey.

RUSSAK OUT OF MUSIC HOUSE

Bob Russak, for several weeks past professional manager of the Gilbert & Friedland Co., is no longer connected with the music house, his connection having been suddenly terminated last week.

According to Wolfe Gilbert, Russak's business ideas did not coincide with those of his employers, and this resulted in the severing of their business relations. Russak, during the past few years, has been connected with a half dozen or more of the music publishing houses.

SANDERS GETS PROMOTION

Nat Sanders, who for the past year has been connected with the Gilbert & Friedland Co. has been appointed professional manager of the Philadelphia office.

Early in August the Gilbert & Friedland Co. will open branches in Detroit and San Francisco.

LASKA WRITES A SHOW

Edward Laska, the songwriter, has just completed the lyrics of a new piece called "The Rose of Cathay," which Comstock & Gest are to produce early next season. The book of the play is by Guy Bolton, and the music by Armand Vescy, the musical director of the "Ritz."

WILLIE SUFFES OUT OF ARMY

Willie Suffes, formerly with the Meyer Cohen Music Co., received his discharge from the army on Monday of this week.

SOLDIER WRITERS ENTERTAIN

Alfred Dubin and Fred Rath, who wrote the songs and sketches for the Argonne Players show of the 77th Division, are back from France and are now writing for the music house of M. Witmark & Sons. Last week they gave a novel "mess-kit dinner" at Rath's home to their former pals who were with the Argonne show. When the Argonne players appeared before President Wilson in Paris, Dubin and Rath promised to give a dinner as soon as one or more of the Players appeared at the Palace or a Broadway legitimate house. Jack Waldron was the first to play at the Palace, when he appeared there last week with Emma Haig, although the Argonne Five had already played Proctor's Fifth Avenue. Percy Hilton, now with "The Five Million," which at the time of the dinner had not got to New York, made a special trip to join his soldier pals at the reunion. The ex-warriors gave the same acts in which they appeared in France, and recently at the Lexington and Manhattan theatres. Jack Waldron also introduced a new Dubin-Rath song called, "You Know What I Mean."

FRANK J. GILLEN CO. OPENS

The Frank J. Gillen Music Co. has opened offices at No. 244 West 46th street, and has for its opening releases three popular song numbers. The company will publish both popular and classical compositions as well as musical comedy and light opera productions.

A new musical show already accepted for production will be announced in the near future. Gillen was formerly connected with the Broadway Music Corporation.

LEE ROBERTS MOVES TO N. Y.

Lee Roberts, the Chicago composer, who in future make his home in New York, and is now in the city looking about for an apartment. Roberts, who in addition to his work with the Q. R. S. Music Roll Co., is under contract to the G. Schirmer house, which has the exclusive publication rights to all his compositions for a term of years. The contract, which runs for three years, carries with it a guarantee that the composer of "Smiles" is to receive \$500 weekly.

STERN TO MOVE PROF. OFFICES

Jos. W. Stern & Co. have leased offices at No. 226 West 46th street, and on August 1 will move their professional department to that address. The present professional department at No. 1556 Broadway have for some time been too small to handle the Stern business, and the new offices, larger and better equipped, are being put into shape for the opening.

BERLIN TO OPEN NEXT WEEK

Work on the new Irving Berlin, Inc., music offices is progressing so well that the architect hopes to be able to turn over the completed offices the latter part of the week. Difficulties in the building trades are responsible for the delay, otherwise the offices would have been opened ready for business this week.

COHEN SONG IN PRODUCTION

A letter from Fred Day, the English music publisher, received by Meyer Cohen this week, announced that the song "That's What God Made Mothers For" is to be featured in a big English production.

FRIEDMAN IN THE WEST

George Friedman, manager of the McCarthy & Fisher Co., is on a two weeks' business trip in the West.

REMICK AT BASS ROCK.

Jerome H. Remick is spending the Summer at his Summer home in Bass Rock, Mass.

HAZEL ALGAR has been signed for "Flo-Flo" by John Cort.

Flo Radcliff has been booked with the Bostonians by **Ike Weber**.

Ernest Briggs, an agent, has filed a voluntary bill of bankruptcy.

Gilda Gray has been given a long-term contract by the Shuberts.

George J. Sank has been engaged for the John W. Vogel Minstrels.

Ma-Belle has been engaged for "Oh Uncle," a Shubert production.

Jessie Glendening has signed a long term contract with the Selwyns.

Edna Hirsch, secretary to Nat Nazzaro, will leave on her vacation this week.

Yvonne has an act in rehearsal at Bryant Hall, which will soon be ready.

Tommy Curran sprained his wrist last week while cranking his motor boat.

Flora MacDonald has been signed for "The Red Dawn," by Thomas Dixon.

May Vokes will be seen in the cast of "Three's a Crowd," a John Cort piece.

The Five Musical Hunters are appearing at The Osburn House, Sheepshead Bay.

Charles Kelmar, manager of the Greenpoint Theatre, is away on his vacation.

Barney Feingold is now associated with N. S. Feldman, of the Putnam Building.

Jack Richards, of Roehm and Richards, has a new act in rehearsal at Unity Hall.

J. C. Huffman, who staged the "Shubert Gaeties of 1919," is on a few weeks' vacation.

Chris Eagen will relieve **Al Darling** at the Royal when the latter goes on his vacation.

The McCarthy Sisters have signed with Max Spiegel to appear in one of his fall productions.

Nat Kamern, orchestra leader at the Royal, is spending his vacation at Kiamisha, N. Y.

Lieutenant George A. Childs, a producer of theatricals, has arrived in New York from France.

Louis Mann, the actor, was arrested for speeding in Amsterdam last week. He was fined \$20.

Charlie Levison is assisting **Jake Lubin** at the Loew offices while **Johnny Hyde** is on his vacation.

Billy Abrams is entertaining at the St. Charles Casino, of the St. Charles Hotel in Hunter, N. Y.

Jennie A. Eustice will be seen in "An Innocent Idea," which **Charles Emerson Cooke** will produce.

Nelson Snow has been engaged to manage the dancing entertainment on the Majestic Hotel roof.

Jeanette Cook has succeeded **Pauline Garron** in "The Lonely Romeo," playing the role of **Francois**.

A. S. Tenney is writing a new act for **Willis Cosgrove** and **Willis**. The title has not been chosen yet.

Renee Adoree and **Lewis Sloan** have been engaged for the cast of "Oh Uncle," a Shubert production.

"The Oklahoma Four" has been booked over the Pantages time, by **Joe Micheals**, to begin September 7.

Dick Nealy, formerly with **Gus Edwards**, will appear in **C. B. Maddock's** "Rubeville" next season.

ABOUT YOU! AND YOU!! AND YOU!!!

Ann Murdock sailed on the *Mauretania* last week for England where she will appear in motion pictures.

Eugene Levy, owner of *Levy's Orpheum*, Seattle, will be married to a **Miss Levy** (no relation) on July 19.

Alf Hayman, general manager of the *Frohman* interests, sailed for England last week on the *Mauretania*.

Joe Dick is now with **Aldene**, the theatrical photographer, handling the burlesque end of the business.

Edward Dunham, electrician at the *Halsey Theatre*, Brooklyn, last week became the father of a baby boy.

"The Five Melodies," an orchestra, is playing at "The Ben Hur," one of the amusements at Coney Island.

Alexander Woolcott, dramatic critic of the *New York Times*, has returned from France and is back on the job.

Harry K. Morton has been signed by **Hughes and Massie** to be featured with **Zella Russell** in a London revue.

Suzanne Caubert has been engaged for the new *Theatre Parisien* company, which opens at the Belmont in October.

Captain Perry, of *Perry and Gorman*, spent several days in Poughkeepsie last week, looking over his show there.

Forbes and Miller, recently seen in one of the Shubert's productions, are now playing the Fox time in a new act.

Nicholas M. Schenk, general manager of the Loew interests, entertained 80 stage children at Palisades Park last week.

Spencer and Rose are playing the *Moss* houses with a new song and dance act, which **Charles Fitzpatrick** is booking.

Paulette Lorayne, last season with "Going Up," is vacationing at Nantasket. She will be seen in a Cort production soon.

Marguerite Dane, who has been appearing with **Gus Edwards's** *Revue*s, will appear in a new production by **Edwards**.

Comstock and Gest have a new Chinese play called "The Rose of Cathay," written by **Guy Bolton** and **Armand Vecsey**.

Albert James, formerly of the "Copperhead" and "Seventeen" companies, is now on the office staff of **Chamberlain Brown**.

The team of **Norton and Nicholson** will be featured in "She Walked in Her Sleep," already booked for a tour by **A. S. Stern**.

Ted Lorraine and **Gladys Walton**, of the "Gaeties of 1919," have formed a partnership to be known as **Walton and Lorraine**.

Mr. and Mrs. Jack Elliot, of "The Eyes of the World" company, are back in the United States after an absence of eleven years.

De Witt Mott, manager of the *Empire Theatre*, Glens Falls, N. Y., was married last week to **Phoebe Prece**, a non-professional.

Robert Edson is out of the cast of "The Good, Bad Woman," and will be seen in "The Woman in Room 13" early in August.

Dave Green is again booking vaudeville into the *Putnam Theatre*, Brooklyn. The house has been playing stock for two months.

Marguerite Sylva is to make another vaudeville tour, starting in August and ending in April. She will open in San Francisco.

Edmund Lowe left for the Coast last week, where he will support **Clara Kimball Young** in a screen version of "The Eyes of Youth."

Leah Leaski, who came from the West under the management of **Max Rogers**, is now at *Pabst's* 125th street restaurant, New York.

Frank Craven sailed last week on the *Mauretania* for London, where he will appear in "Too Many Cooks," playing his original role.

C. Valentine, of the *Passing Show*, at the *Palace Music Hall*, Chicago, has undergone an operation at the *American Hospital* in that city.

Mary Brice, of **Jack Reed's** "Record Breakers," became the mother of a baby girl at the *American Theatrical Hospital*, Chicago, last week.

Nancy Fair has been signed by **A. H. Woods** for five years and will make her first appearance under his management in "The Bashful Hero."

William Collier has volunteered his services for the testimonial performance to be given to **Barney Fagan** at the *Manhattan Opera House*.

James Burns, theatrical mechanic of the *State Lake Theatre*, is recovering after an operation at the *American Theatrical Hospital* in that city.

Rube Bernstein, **May Mills** (Mrs. Bernstein), **Mike Joyce** and **Howard McKeefey** were visiting the *Koster bungalow* at *Lake Hopateong* last week.

F. M. "Del" Lawson, treasurer of the *Gayety Theatre*, Detroit, is spending his vacation in *Grand Rapids*, as the theatre is dark for the Summer.

Bertha Kalich is at work on her autobiography, which will be published in autumn under the title of "The Making of an American Actress."

Irma Irving, one of the show girls in "La La Lucille," has been engaged by **A. H. Woods** for a part in **Fred Jackson's** new farce, "One Minute."

Ed Lalor is playing straight for the remainder of the season at the *Academy*, Buffalo, where the *Academy Musical Comedy Company* is appearing.

Ethel Dane and **Nancy Winston**, two members of the "Little Journey" cast, are spending much of their time this Summer on a house-boat on the *Hudson*.

Caroline Ross is recovering from painful injuries due to the crushing of her foot by a taxi. She had to cancel her engagement with a **Maddox** production.

Kenneth Douglas arrived in New York last week to start rehearsals in "Too Many Husbands," which **A. H. Woods** will present at the *Hudson*, August 11.

Mark Leuscher, business manager of the *Hippodrome*, returned to his desk last week after a two-week vacation at his Summer home in *Southport, Conn.*

Imhof, Conn and **Coreene** closed their season at the *Prospect Theatre* in Brooklyn on Sunday evening and will reopen next season in *Grand Rapids, Mich.*

Aaron Epstein, assistant manager and treasurer of the *Ridgewood Theatre*, Brooklyn, has announced his engagement to **Marie Schneider**, a non-professional.

Ruby Ray, until recently the wife of **Montgomery Moses**, the *Jersey theatre* man, has been married to **S. R. Boyd**, a salesman for a *Fifth Avenue* hat house.

Frederick V. Bowers has signed a new two-year contract with **Max Spiegel**.

Rudolph Friml states that the recent report that he is to marry **Elsie Lawson** is untrue and that such an announcement was made neither by him nor **Miss Lawson**.

Frank Bacon returned to the cast of "Lightnin'" at its 400th performance last week, replacing **Will Cressy**, who had been playing **Bacon's** role during the latter's absence.

Lloyd and Wells, until recently with the *Jack Wilson* review, "Let's Go," and now playing the *Orpheum* time, will offer a new act next season. **James Madison** is the author of it.

Crane Wilbur, formerly a motion picture actor and now with **Marjorie Rambeau's** *San Francisco* company, has written four new plays, which will be staged here next autumn.

Captain J. Warren Burrows and **Leona Leslie**, his wife, will resume their theatrical careers as soon as the former gets his discharge from the army, in which he has been for two years.

Edward J. A. Zeiner, a music teacher in *Commercial High School*, Brooklyn, is playing the organ at the *Eighty-first Street Theatre*, in the absence of the regular organist, who is in the hospital.

Charley Wood and **Evelyn Phillips**, formerly of *Wood, Melville and Phillips*, have signed with **Kusell and Greenwald**, of Chicago, to play the feature roles in "Rolling Along," a musical comedy.

Trixie Whiteford, in private life **Mrs. Jack M. Welch**, seen with **Leon Errol** in "Hitchy Koo" and in the "Follies," last week purchased "War Spirit," the race horse formerly owned by **H. B. Dalley**.

Dorothy Tierney, **Selma Hall**, **Florence Gerald**, **Mr. and Mrs. Percy O'Malley Jennings**, and **Jack O'Brien** have been engaged to appear in "An Innocent Idea," **Charles Emerson Cooke's** forthcoming production.

Dunninger, the magician, will help the "Black and White Melody Boys" to entertain the *Prince of Wales* when that dignitary arrives here two weeks hence. They will do a musical mind reading act.

Patricia O'Hearn, **Willie Dunlay**, **Donald Archer** and **D. W. Lanthorn** were engaged last week for principal parts in *Coutts and Tennis' "Kiss Burglar"* road show, to be sent out early in September.

Ben Friedman, who was assistant manager of *Loew's Avenue B* theatre prior to joining the *Marine Corps*, has returned from overseas and will assume the assistant managership of the *Fulton Street Theatre* in Brooklyn.

Mile. Guido, the Italian danseuse, who staged the dances for "Chu Chin Chow" in London, is coming here to stage the steps for the second edition of the piece, which will be put on by **Comstock and Gest** at the *Century*.

Helen Shurr, assistant to **John Liddy** in the *N. V. A.* offices, is on her vacation of two weeks in northern Massachusetts. Upon her return, **Jeanette Kahn**, in charge of the *N. V. A.* complaint department, will go on a two-week outing to *Saratoga*.

Cecil Cunningham, **Llora Hoffmap**, **Esther Walker**, **William and Gordon Dooley**, the *Glorias*, **De Haven and Nice**, **Yerke's Jazzarimba Band**, **Lew Cooper**, **Willie Solar**, **Bert and Betty Wheeler**, **Fred Ferdinand** and **George and Dick Rath** appeared at the concert at the *Winter Garden* last Sunday night.

Pauline Frohlich, one of the pianists at *Shapiro Bernstein's*, and sister of **Louis D. Frohlich**, the theatrical lawyer, was last week discharged from the *Sydenham Hospital*, where she underwent an operation for the removal of her appendix two weeks ago. After a few weeks' rest in the country, **Miss Frohlich** will return to work.

100%
SONG

BROADWAY

Dear Old Daddy Long Legs

Words by
NEVILLE FLEESONMusic by
ALBERT VON TILZER

Marcia Moderato

Vamp *VOICE* *p*

I'm writ-ing you dear Ma-ry just to say. I saw you in a
Now if you like this lit-tle song I wrote. Just send to me a

pic-ture yes-ter-day You're ev-ry-bod-y's sweet-heart, that I know. For
ti-ny lit-tle note For-give me dear for tak-ing up your time. I

ev-ry-bod-y seems to love you so When I heard 'Dad-dy Long Legs' was to
hope you like my sim-ple lit-tle rhyme I know you must be wor-ried, dear, with

rall.

be your pic-ture too, I sat right down and wrote a song, I'm send-ing it to you.
let-ters ev-ry day, I sim-ply had to write you, I can hear you softly say.

CHORUS
Marcia (not too fast)

Dear old Dad-dy Long Legs, you're the world to me

Dear old Dad-dy Long Legs you will al-ways

be For you bring the sun shine ev-ry

where you go. I al-ways want you near me, when the shadows round me creep. I'm

al-ways pray-ing for you when I lay me down to sleep Dear old Dad-dy Long

Legs, I'm in love with you. you.

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We had no intention of publishing "DEAR OLD DADDY LONG LEGS" for any other purposes. We felt that it was a great success and we secured it only in connection with the picture. The profession got wise and we don't know. However, our former partners have been so fast for it that we ought to let you in. The profession can't give you the whole story.

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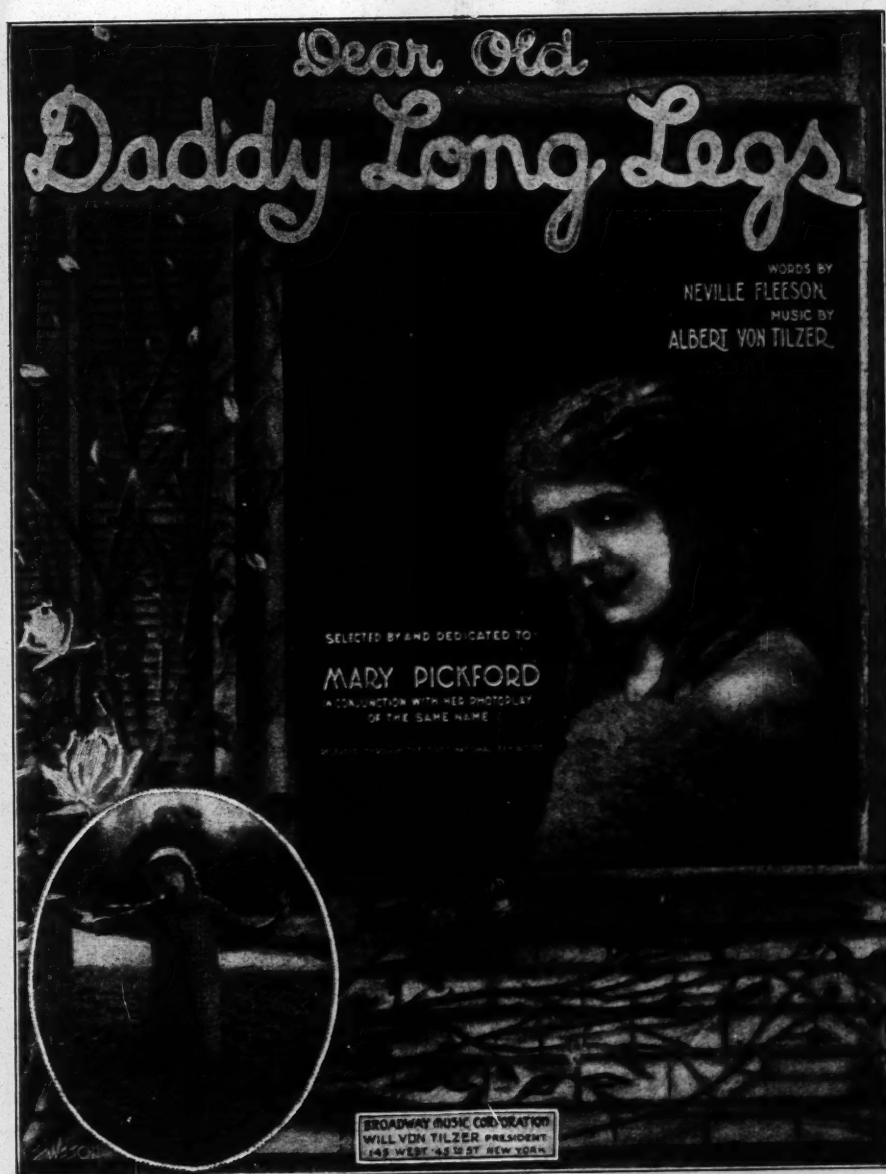
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145 West 45th Street
NEW YORK

BROADWAY'S

**100%
SONG**

Daddy Long Legs

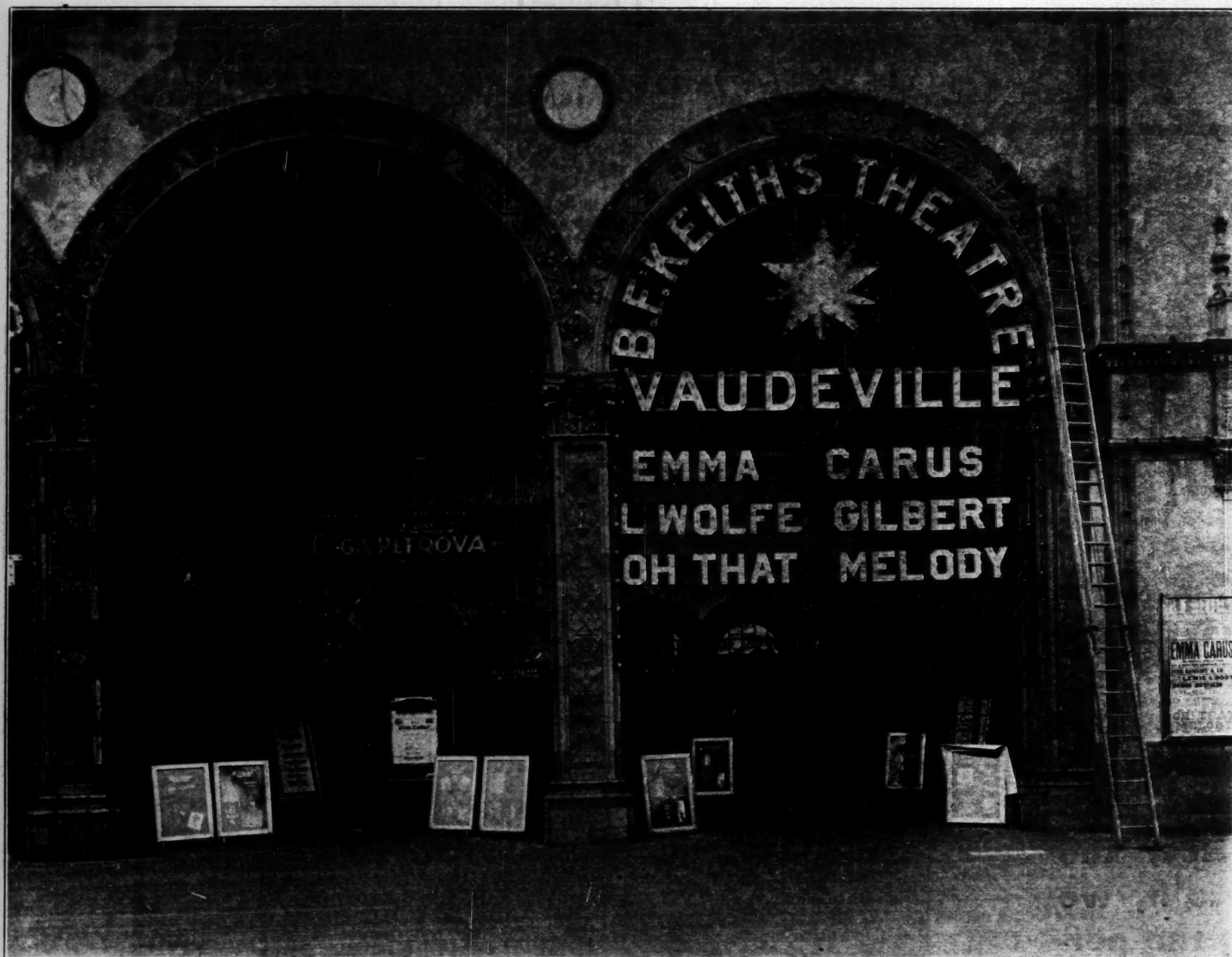
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NEW YORK CITY

WILL VON TILZER
President

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FRED DALE

Specialty with Harry Hastings Big Show

A Single in Vaudeville After June 7

CHAS. GERARD

**One Arm
Piano Novelty**

Direction—ABE FEINBERG

NEW ACTS AND REAPPEARANCES

(Continued from page 12)

MABEL ARBUCKLE

Theatre—Eighty-first St.
Style—Character songs.
Time—Ten minutes.
Setting—In one.

Miss Arbuckle, in appearance is typical of an artist in the line she is offering. She is good looking, endowed with personality and makes a good appearance as far as dressing the turn is concerned. But she is not a vaudevillian. Her bearing and manner denote the fact that she is a cabaretist. That is nothing against her, but it is a handicap in her present endeavor.

Her group of songs are somewhat poorly selected, especially for one adapted to character specialties or portrayals. Her opening number is very pleasing and passes muster. The second number should be eliminated altogether, as it is no forerunner for the third which is also of the same nature, being an Irish sentimental song.

Miss Arbuckle shows her versatility in the third number sufficiently without trying to offer two songs of the same type. The third, of course, is sung straight, while the second is an Irish character portrayal and is gently out of her line. Therefore, a fast, snappy number should be installed in her repertoire for the second number. The closing number, a jazzy offering, is, as the first, more suited to her type, and should the act be rearranged along these lines the "selling" power of her offering will be advanced.

It might be suggested that Miss Arbuckle study the manner of facial make-up for the stage, as this is somewhat lacking and detracts from her appearance. A. U.

FIDDLER AND STEVENS

Theatre—Proctor's 23rd St.
Style—Talking and singing.
Time—Fourteen minutes.
Setting—In one (special).

Harry Fiddler was formerly a member of the team of Fiddler and Shelton, and Stevens played with the team of Stevens and Cook. Fiddler has been using a single more recently. He still plays his role of a Chinaman, while Stevens is adhering to the burnt cork.

The Fiddler and Shelton act was also a blackface and Chinese offering, but the scene was than laid in a laundry. This act has for its setting a drop in one showing that is supposed to be the interior of a chop-suey emporium.

Fiddler starts the offering with some patter to some one giving an order over the phone, at the end of which the talk with Stevens starts. The patter here is only ordinary; in fact, in comparison with the old act Fiddler had, is poor. After a "mother" ballad by Stevens in good voice, the Chinaman enters in American clothes. He offered various bits of facial contortion which are good for laughs and applause. He also did his old imitation bits of the broken-down phonograph and a "coon" stealing a chicken. This latter part was formerly used to much better advantage and could be worked up again. A "Dixie" number by the two closed the offering. G. J. H.

HAYNES AND JONES

Theatre—City.
Style—Talking.
Time—Sixteen minutes.
Setting—In one.

Haynes and Jones are using the old act of Avling and Lloyd. For that matter, one of this team is the original Lloyd, who, for some reason or other, is using a new billing.

The team handles their material as cleverly as did the old combination, and scored a laughing hit at this house when reviewed. The act can use a lot of material in the line of new gags, for, by this time, most of the patter has been heard over and over again. G. J. H.

MILLIE ESTELLE AND CO.

Theatre—Keeney's.
Style—Dancing act.
Time—Twenty minutes.
Setting—Full. Special.

This act has only one thing to its credit and that is the work of Millie Estelle. She is a clever toe dancer and has four girls who might have made an appeal had they had a good director. As for the man, the less said about him the better. He is out of place in the act.

The offering opens with a nymph number in which the girls do a little flitting and the man tries to be a graceful he-nymph. He fails. Next comes a double by Miss Estelle and the man in which the audience kept wondering what the man was doing. A '61 dance by the girls followed, after which Miss Estelle did an eccentric toe dance. The last was an Oriental scimitar dance, in which everybody took part.

The act needs much more rehearsals and the girls need a good ballet master. Miss Estelle also needs a good male dancer who can do a specialty dance to put some pep into the act. S. K.

WALTHOUR & PRINCETON

Theatre—Proctor's 58th St.
Style—Cycling.
Time—Eight minutes.
Setting—Full stage.

Walthour and Princeton, a man and woman, perform on the unicycle and bicycle in an easy and graceful manner, presenting a few rather difficult feats. The offering lacks something of the spectacular, however. It is short and fast and, for that reason, will make a good opening act on the small time.

The two opened riding about on unicycles. The woman then did a few simple stunts on the bicycle alone. The man then joined her and they did a few stunts together. An effect pleasing to the eye was that where in the woman rode about on a bicycle which had small, lighted electric bulbs on the wheels. The man provided a laugh when he rode across the stage on an exceptionally small cycle, crouching low and wearing a prodigious cap. They finished riding together. I. S.

KEANE AND WHITE

Theatre—Harlem Opera House.
Style—Card tricks and piano.
Time—Fourteen minutes.
Setting—In two (special).

The lady member of the duo starts the offering with a piano solo and stays at the instrument all through the offering, accompanying the man to his patter and while he performs a number of card tricks. The man, who is a westerner, judging from his accent, must be given credit for a number of new stunts. In fact, his act would be greatly aided if he would omit most of the old palming stunts which a child can see through and use new ones. Some of the palming tricks are good, but at the same time there were a number of old ones. G. J. H.

JAMES AND BESSIE AITKEN

Theatre—Proctor's 58th St.
Style—Skating and contortion.
Time—Ten minutes.
Setting—Special.

James and Bessie Aitken have a roller skating and contortion act, the girl doing the former and the man the body-twisting. Both do well with their lines and the offering will make a good opening or closing act for the better small time, and, perhaps, big time. A very pretty setting, depicting the bird room of a hotel, is carried, and helps. The man does some difficult contortion, at one time attaching a fork to his shoes and eating with his foot. The girl skates gracefully, although she does not pull anything sensational. I. S.

FOREIGN NEWS

LONDON PRODUCERS PREPARE FOR VERY BUSY SEASON

Charlot, Cochran, Cosmo-Gordon Hamilton and Others All Have New Scripts of Which They Expect Much. Several American Plays Scheduled.

There is a deluge of new plays coming to London, and producers will be kept busy putting them on. Some of them have been imported from America, but the majority are new pieces that are getting their first showing in London.

Cosmo Gordon-Hamilton, whose company, "The Punch and Judy Players," is appearing at the Comedy Theatre, has a program of five-act plays which have been or will be produced shortly. They include, "Enery Comes to the Wedding," by Le Roy Clemens; "The Mask," by Miss Tennyson Jesse, and H. M. Harwood, "Where Are Those Matches," by George Courtline; "The Unexpected," by Aaron Hoffman; "Wanted, a General," by Max Mauray.

André Charlot has announced the production of an American play called "Three Wise Fools," and has brought the author, Austin Strong, here to supervise its production. J. A. alone will produce a musical version of Sir Arthur Pinero's "In Chancery," which will be renamed "Who's Hooper?" The piece has been set to music by Howard Tablot and Ivor Novella.

Ian Hay's novel, "Happy-Go-Lucky" has been transformed into a play and will be

produced under the title of "Tilly of Bloomsbury."

Not to be outdone in any way by the producers of new plays, Sir Thomas Beecham has revived Lecocq's famous comic opera, "Le Fille de Adame Ango."

J. L. Sacks, in conjunction with Sir Alfred Butt, and Percy Hutchinson, has in preparation a new musical piece called "Nobody's Boy."

C. B. Cochran should not be allowed to pass by unnoticed. Two of his pieces, "Afgar," and "Maggie," are French and will be translated and adapted. The title of the second one will also be changed. His third is a play by Fred Thompson called "The Eclipse."

A program of production such as the above is unusual for July, and goes to show the tremendous reaction to the pre-war standing of the theatre. Such varied ventures are indicative of prosperity even in the height of the producing season, but that they should be only a small part of a program of revivals and productions is noteworthy. The autumn season promises to be far and away the busiest and most prosperous one that managers and producers have enjoyed for many years.

ERROL TO GET EVEN

LONDON, July 12.—Leon Errol promises to win out within a fortnight in his controversy with George Robey in DeCourville's Ninth London Hippodrome revue, "Joy-Bells," and George M. Cohan's brains is what is expected will turn the trick.

For the last two weeks Julian Mitchell has been conducting rehearsals for various numbers in "Joy-Bells." Mr. Mitchell originally came to London to produce a new revue for the Moss Empire office in Paris. This revue was canceled because of the sudden depression of business in Paris, and rather than have the American producer remain idle, since his contract called for payment regardless of work, Mr. DeCourville set Mr. Mitchell to work "patching up" "Joy-Bells."

Midgie Miller, who also came to London from America for the Paris revue, was called for the rehearsals of "Joy-Bells," and after Mr. Mitchell's work got started the new program called for a new number involving Leon Errol, Daphne Pollard, Midgie Miller and the entire Hippodrome chorus.

During the course of the new number George Cohan's hit, "The Girl I Left Behind," is going to be given full worth by Errol singing it with an elaborate chorus display. The number promises much for the total success of "Joy-Bells."

There's even betting going on at the Hippodrome that Robey will not stand for the new insertion, since it gives Errol an equally as strong flash for applause as did his scene of the intoxicated man which was slashed from the performance due to Robey's objections.

Mr. Mitchell, who sails for America shortly, claims he has arranged the number, with Leon Errol's help, not to cause agitation, but because it was what the DeCourville management desired.

The situation now will unravel the strength of any Robey objection, since Errol's popularity with West Enders has grown since the date of Robey's objection to the drunken scene by Errol. Without the new number Errol will continue to appear only eight minutes throughout the revue for which he is drawing \$1,750.

LOPOKOVA DISAPPEARS

LONDON, England, July 12.—Lydia Lopokova, principal female dancer with Serge Diaghilev's Russian Ballet, which has been the drawing card of London this season, suddenly disappeared from the ballet last week, failing to appear for any performance. Efforts to find her have been futile.

Barocki, her husband and manager, said that a prominent Russian officer had been showering jewels and flowers upon her.

KOUNS SISTERS ARE LIKED

LONDON, Eng., July 12.—The Misses Nellie and Sara Kouns, who hail from America, where they are known as the "mirror voice soprano" are making their appearance in the varieties here, having opened at the Coliseum. The sisters have made an unqualified success of their tour, for audiences in this city hail them with delight. Their method of singing is peculiarly their own.

TAXES TO HALT WOODS THEATRE

LONDON, July 12.—A. H. Woods doesn't intend to build a new theatre in London despite the space given the project by the daily press, and carrying with it considerable weight due to the class of newspaper writers who signed the articles. This is known authentically here. The present taxation of theatres is what has discouraged the American producer.

WRITTEN FOR AMERICANS

LONDON, July 11.—The Morning Express is now conducting a theatrical column written by Archibald Haddon to interests Americans. This column is the nearest approach to theatrical news that Americans are accustomed to reading at the New York breakfast table.

DOYLE AND DIXON RETURNING

LONDON, July 10.—Doyle and Dixon close their six weeks' tour of the provinces, July 30, and both intend to sail immediately for America. They were forced to fill out a contract calling them to Paris, but which engagement was called off after they arrived here.

CALL! CALL! CALL!
TO ARTISTS AND MANAGERS

— FRANK J. —
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Sure Fire Comedy Song With a Laugh in Every Line

Lyrics by WM. R. MEYERS and JULIAN A. MARTIN

Music by FRANK J. GILLEN

Lyric—MEYERS and MARTIN

Music—F. J. GILLEN

(2) "WHEN GENERAL PERSHING COMES HOME"

Most Wonderful March Song Ever Written

Don't Overlook This Bet If You Are Open For A Military Number

Lyric—E. J. BROWN

BALLAD—SUPREME

Music—FRANK J. GILLEN

(3) "SUNBEAMS"

LEADS THEM ALL

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WILFRID DU BOIS
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This week (July 14), Keith's Riverside, New York

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Next week (July 21), Keith's, Atlantic City

Week of August 4, Keith's Orpheum, Brooklyn

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"DADDIES"

By ABEL GREEN and SAM COSLOW

Used by kind permission and inspired by Mr. David Belasco's production of the decidedly human comedy "Daddies," by John L. Hobble. This song will undoubtedly prove to be the coming season's biggest song hit.

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B. F. KEITH VAUDE. EXCHANGE**NEW YORK CITY.**

Palace—Charles King & Co.—Frisco and Jazz Band—Albertina Rasch and pupils—Billie Reeves—Ben Welch—Toto. (Two to fill.)
 Riverside—Ashley & Skipper—Bert Fitzgibbon—Rich & Davis—Irving Fisher—Jason & Haig—Gordon, Wilson Co.
 Royal—J. C. Nugent Co.—Curzon Sisters—Mayo & Lynn—Sherman & Uttry—Blossom Seeley Co.—Joe Browning—Jim the Jazz King.

BROOKLYN, N. Y.

Orpheum—Hickman Brothers—Bob Hall—Lucille Cavanagh—Lightners & Alex—Bert Earl Co.—Chilson Ohman—The Brants—Harry Delf.
 Bushwick—Beatrice Morgan Co.—Maurice Burkhardt—Fallen & Brown.
 Rockaway—Lambert & Ball—Marx Bros. Co.
 New Brighton—Ben Bernie—Mosconi Brothers.
 Henderson's—Jada Trio.

BOSTON.

Keith's—Geo. A. Moore—Jennie Middleton—Ishikawa Japs—The Caninos—Jos. E. Bernard Co.—Delano & Pike—Marie Nordstrom.
 Buffalo.
 Shea's—Frank Wilson—Rigoletto Brothers—Gene Greene.

DETROIT.

Temple—Leona LaMar—Sensational Glrads—Montgomery & Allen—Howard & Sadler—Irene Stanley—Mr. & Mrs. G. Wild—Chas. Edwards Three—Losee & Sterling.

GRAND RAPIDS PARK.

Romona—Larry Comer—Royal Gascoignes—Sherman, Van & H.—Three Weber Girls—Little Hip & N.—Stephens & Hollister.

PHILADELPHIA.

Keith's—Gygi & Vadio—Stone & Kallisz—Mas. Gabriel Co.—Fenton & Fields—Bessie Clifford—Girl in the Air—Burns & Frabito—Weber & Ridnor—Sully & Houghton.

PITTSBURGH.**PORTLAND.**

Keith's—Bernard & Du—Arnaut Brothers—Paul Decker Co.—Pollard—Shaw & Campbell—Emma Stephens.

WASHINGTON.

Keith's—Roland Travers Co.—Lew Hawkins—Vinie Daly—Josephine & Henning—Mason, Keller & Co.—"Act Beautiful"—Halligan & Sykes—Bonita & Hearn.

ORPHEUM CIRCUIT**CHICAGO.**

Majestic—"Oversea Revue"—Jimmy Savo Co.—Hayden & Eccelle.
 State Lake—Stella Mayhew—Millership & Gerard Co.—Edie Borden—H. A. Seymour—Ed. & Lottie Ford—McCormack & Mellen.

LOS ANGELES.

Orpheum—Trixie Friganza—Yates & Reed—Dave Ferguson & Co.—Bronson & Baldwin—Williams & Mitchell—Nathane Brothers—Brahm Van Den Berg—Frank Dobson & Sirens.

SAN FRANCISCO, CAL.

Orpheum—Grace La Rue—Beken & Sherer—Clifford & Wills—Delro—Harry Hines—Janis & Charlow—Three Jahns—"An American Ace."

LOEW CIRCUIT**NEW YORK CITY.**

American (First Half)—Four Cliffords—Dayton—Seven Wagons—Bard & Doan—Resista—Millard & Doyle—Armstrong & Smith—Langdon & Smith—Esquimaux & Seal—(Last Half)—Geo. & Nettie Foster—Morton Brothers—Francis & De Mar—Frank Gould—"For the Love of Mike"—Annette Dare—"Harmless Bug"—Davie Harris—Rock & Drew.

Boulevard (First Half)—Smiletta Sisters—Baker & Rogers—Maurice Samuels & Co.—Durkin Girls. (Last Half)—Seven Wagons—Gertrude—Hen shaw & Avery—Harrison & Burr—Herbert Brooks & Co.

National (First Half)—Chyo & Chyo—Cook & Vernon—Martin & Courtney—Hawthorne & Cook. (Last Half)—Susanne & Ernest—Lang & Shaw—Dare Austin & Co.—Durkin Girls—Three Lordens.
 Orpheum (First Half)—Rock & Drew—Edna Lee—Frank Ward—Hugh Norton & Co.—Frazier—Bunce—Harding—Stanley & Mazie Hughes. (Last Half)—Brown's Dogs—Ferdinand—Millard & Doyle—Ronair & Ward—Conroy & O'Donnell—Chyo & Chyo.

Avenue B (First Half)—Josephine Lenhardt—Sampson & Douglas—Dean & Young. (Last Half)—Jack Reddy—"Mimic World."—Geo. & Nettie Delaney Street. (First Half)—Geo. & Nettie Foster—Morton Brothers—Gertrude Lee—Dare Austin & Co.—Exposition Jubilee Four—Rainbow Girls. (Last Half)—Four Cliffords—Dayton—Weston & Peggy—Martin & Courtney—Adrian—Blins & Bert.

Greeley Square (First Half)—Brown's Dogs—Ferdinand—Lang & Shaw—Ronair & Ward—June Mills & Co.—Three Lordens. (Last Half)—Ziras—Hallen & Goss—Edna Lee—Hugh Norton & Co.—Armstrong & James—Norton-Sher & Co.

Victoria (First Half)—Ziras—Harrison & Burr—"Somewhere in France"—Armstrong & James—Norton-Sher & Co. (Last Half)—Juggling Nelson—Durkin Girls—Arthur DeVoy & Co.—Bard & Boan—Rainbow Girls.

Lincoln Square (First Half)—Juggling Nelson—Weston & Peggy—Chas. Deland & Co.—Conroy & O'Donnell—Oklahoma Four. (Last Half)—Rose & Shaw—June Mills & Co.—"Somewhere in France"—Baker & Rogers—Stanley & Mazie Hughes.

Fulton (First Half)—Oliver—Francis & DeMar—Arthur Sullivan & Co.—Carson & Willard—Equillo Brothers. (Last Half)—Three Maxims—Quinn & De Rex—"Holiday in Dixieland"—Hawthorne & Cook.

BROOKLYN, N. Y.

Metropolitan (First Half)—Blins & Bert—Quinn & De Rex—"Harmless Bug"—Dave Harris—"For Love of Mike." (Last Half)—Harlequin Trio—Exposition Jubilee Four—Armstrong & Smith—Langdon & Smith—Resista.

De Kalb (First Half)—Francis & Wilson—Frank Gould—Adrian—Arthur DeVoy & Co. (Last Half)—Cornelia & Adele—Frank Ward—Cook & Vernon—Carson & Willard—Eskimo & Seals.

Warwick (First Half)—Pless & Rector—Newport & Strick—Metropolitan Trio. (Last Half)—Sampson & Douglas—Dean & Young—Fatima & Co. Palace (First Half)—Al Ricardo—Fatima & Co.—Patrick & Otto—O. K. Legal. (Last Half)—

VAUDEVILLE BILLS

For Next Week

Pless & Rector—Josephine Leonhardt—Oklahoma Four—Frazier—Brown—Harding.

BALTIMORE, MD.

Sherman & Fuller—Peggy Brooks—Gill, Carleton & Co.—Clarence Wilbur—"Rose Revue."

BOSTON, MASS.

(First Half)—Burns & Foran—Malcolm & Le Mar—Renard & Jordan—Pisano & Bingham—Mario & Duffy. (Last Half)—Christie & Regan—McDermott & Wallace—Ernest Hatt—Harold Gilman & Co.—Tabor & Green—Erna Antonio Trio.

FALL RIVER, MASS.

(First Half)—Christie & Ryan—Ernest Hatt—Harold Gilman & Co.—Tabor & Green—Erna Antonio Trio. (Last Half)—Burns & Foran—Malcolm & Le Mar—Renard & Jordan—Pisano & Bingham—Mario & Duffy.

HAMILTON, CANADA.

Marshall & Wilton—Connolly & Francis—Lane & Harper—Hudler—Stein—Phillips—Kimawa Japs.

MONTREAL, CANADA.

Cooper & Lacey—Fred Weber & Co.—Long & Ward—Julian Hall—Lipton's Monkeys.

NEW ROCHELLE, N. Y.

(First Half)—"Mimic World." (Last Half)—Metropolitan Trio.

PROVIDENCE, R. I.

(First Half)—Two White Steppers—Nellie Moore—Douglas Family—Manning—Fealy—Knoll—Reddington & Grant. (Last Half)—Krunzo—Tabor & McGowan—"Poor Jim"—Neil McKinley—Paul & Pauline.

SPRINGFIELD, MASS.

(First Half)—Krunzo—Tabor & McGowan—"Poor Jim"—Neil McKinley—Paul & Pauline. (Last Half)—Two White Steppers—Nellie Moore—Douglas Family—Manning—Fealy & Knoll—Reddington & Grant.

TORONTO, CANADA.

Kremka Brothers—Kinkel & Mac—Downing & Brown—"Danse Fantaisie"—Ash & Hyams—Five Musical Misses.

POLI CIRCUIT**BRIDGEPORT, CONN.**

Poli (First Half)—McCarthy Sisters—Anderson & Burt—Bob Randall—Berk & "Valda." (Last Half)—Dianna Sisters—Fred Clinton—Mrs. Gene Hughes & Co.—Greenlie & Drayton—Bonessett Troupe.
 Plaza (First Half)—Ott & Nickerson—Hunter, Chick & Hunter—"Summer Girls & Fall Guys." (Last Half)—Arthur & Dolly LeRoy—Myrl Prince Girls—Richard Lee—The Brads.

HARTFORD, CONN.

Palace—Abdallah & Gillette—Florence Millette—Miller & Mack—Mrs. Gene Hughes & Co.—Billy Glason—Lulu Coates & Cracker Jacks. (Last Half)—Kartell—South & Tobin—Bob Randall—Frankie Fay & Jazz Duo—Berk & "Valda."

Palace (First Half)—Dancing Humphreys—Bonessett Troupe. (Last Half)—McCarthy Sisters—Anderson & Burt—Marino & Maley—"Rubeville."

Bijou (First Half)—Richard Lee—South & Tobin—Greenlie & Drayton—Will Ward & Girls. (Last Half)—Ott & Nickerson—Saxton & Farrell—Hunter, Chick & Hunter—"Summer Girls & Fall Guys."

SCRANTON, PA.

Poli (First Half)—Zihlo Pans—Harmony Club—Lee Stoddard—Ara Sisters. (Last Half)—Bert & Elsie Mathews—Conley Donlevy.

WORCESTER, MASS.

Plaza (First Half)—Scottie Provan—Moore & Sterling—Dancing Seranaders—Harry Antrim—"The Owl." (Last Half)—Abdallah & Gillette—Lehr, Edmonds & Marr—Lulu Coates & Cracker Jacks.

Poli (First Half)—Arthur & Dolly LeRoy—Fred Clinton—Myrl Prince Girls—Marino & Maley—Kartell. (Last Half)—Miller & Mack—Billy Glason—Will Ward & Girls.

WATERBURY, CONN.

Poli (First Half)—The Brads—Leon Varvara—Saxton & Farrell—Edmonds & Marr—"Rubeville." (Last Half)—Florence Millette—Dancing Seranaders—Harry Antrim—"The Owl."

PROCTOR CIRCUIT**Week of July 14****NEW YORK CITY.**

Fifth Avenue—Peterson, Kennedy & Murray—"Every Sailor"—Rekoma—Elsie White Co.—De Peron Three—Jimmy Hussy's Police—Cecil & Blake—Lawlor & Daughters—Robbie Gordone.
 81st Street—Ed. & Berd. Conrad—Herman Berrins—Elinda Tiffany—Bert & Lott. Walton—Reva Larson Troupe—"Every Sailor"—Orpheus—Holiday & Willette—Hampton & Blake.

Grand Opera House—Finley & Hill—Regay & Dorain Sisters—Rialto McIntyre Co.—El Cota—"League of Nations."

Harlem Opera House—Flo & Ol Waters—Amer. Comedy Four—Misses Parker—J. Savo & Co.—Walter Weems—Goslar & Lusby.

58th Street—Wayman & Berry—Jimmy Lucas Co.—Flying Henrys—Mack & Curley—Burt & Rosedale—Luba Meroff Three—Linda Tiffany—Cahill & Romsine—Mr. & Mrs. M. Hart—Kilkenny Four—Annette & Morrell.

23rd Street—John LeClair—Zelaya—Mary Howard Co.—Argonne Five—Hampton & Blake—Helen Adler Co.—Helen Miller—Misses Parker.

125th Street—Duquesne & Co.—Four Haley Sisters—Willard & Williams—Stanley—Mary Howard Co.—Peterson, Kennedy & Murray—Alex Sparks Co.

MT. VERNON, N. Y.

William Cutty—Chas. Pucell Co.—"Earl and Society Buds"—Ergott's Lilliputians—Milo—Chas. King & Co.—Four Haley Sisters.

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Prospect—Marg. Parula—Alex. Sparks & Co.—Milo—Bobbe & Nelson—Geo. Kelly & Co.—Ergott's Lilliputians—William Cutty—Mon. Comedy Four—Earl & Budds.

Halsey—Marzele & Wolf—Dunn Sisters—Mary Maxfield Co.—King & Golden—Gerard's Monks—Murray & Erin—Evelyn Bates—Bert Wilcox & Co.—Miller & Cook—Rymo & Crosby—"A Night in the Trenches."

Greenpoint—Art Hill—Glasgow Maids—Flo & Ol Waters—John LeClair—Bob & Nelson.

ALLENSTOWN, PA.

Enos Frazier—Riggs & Ryan—"We Us & Co.—Jerome & Herbert—"Oh! Mike"—Yosi—Ward & Wilson—Klein Brothers—Hendrix Bell Isle.

ALBANY, N. Y.

Jack Hanley—Young & Wheeler—Harry Oakes & Co.—Cooper & Burkhardt—Bender & Meehan—"Here and There"—Morlen—Jones & Sylvester—Mr. and Mrs. Melburne—Marion Weeks—Johnson, Barker & Johnson.

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Evelyn O'Neill—Cavanaugh & Tompkins—Four Bangards—Martelle—Wrenn & Cunningham Twins—Walsh & Edwards.

CHESTER, PA.

Hill & Hill—Hallen & Goss—"Cranberries"—Gilbert & Losee—"For Pity's Sake"—Art Smith—Slavkus Rollickers—Melnotte & Leedom—"World of Novelty."

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The Alberts—Art Smith—Slavkus Rollickers—Lieut. Brown—"World of Novelty"—Hill & Hill—Hallen & Goss—"Cranberries—Gilbert & Losee—"For Pity's Sake."

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HOLYOKE, MASS.

Nestor & Vincent—Green & Parker—Leonard & Whitney—Dolly Kay & Co.—Berzak's Circus.

HARRISBURG, PA.

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HAZELTON, PA.

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ITHACA, N. Y.

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Inman & Lyons—Tom Sawyer—"Somewhere with Pershing"—Neary & Gore—Francis Sullivan Co.—Wayne Marshall & Co.—Bob Randall.

PATERSON, N. J.

Emily Darrell—"Memories"—Collins & Hart—Brennan & Davis—Raymond Wilbert—Andrew Mack—Graham & Norton—Swain's Animals—King & Goulding.

PITTSBURGH, PA.

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Elsie Wheeler—Earl & Bartlett—Millaly McCarthy Co.—Hickman Brothers—Hendrix Belle Isle—Enos Frazier—Riggs & Ryan—Jerome & Herbert—"Married Via Wireless."

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SCHENECTADY, N. Y.

Jack Martin & Co.—Gordon & Delmar—George Randall & Co.—Frisco—Rosa King & Co.—McDonald & Cleveland—Emerson & Baldwin—Jno. & C. Avery—Rector, Weber & Lang—Tarzan.

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Jack Hanley—Young & Wheeler—Harry Oakes Co.—Bender & Meehan—Ruth Royce—"Here and There."

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DULUTH, MINN.

New Grand (First Half)—Swiss Songbirds—Bell Wood—George McFadden—Boyce, Coombs & Co.—Norris' Baboons. (Last Half)—Spanish Trio—Angel & Fuller—Fried & Wilson.

LIVINGSTON, MONT.

Strand—Lillian & Charlie—Victoria Trio—De Pace Brothers & Co.—Corporal Joe Nathan—Montambo & Nap.

MILWAUKEE, WIS.

(First Half)—Willard Troupe—Smith & Pullman—Lohse & Sterling. (Last Half)—Fashions ala Carte—The Blondys.

MINNEAPOLIS, MINN.

New Palace (First Half)—Cornelia & Wilbur—Lyndon & Emmerson—Clay & Crouch—Kay, Hamlin & Kay. (Last Half)—Bimbo & James—The Puppets—Stratford Comedy Four—George McFadden—Three Regals.

NORTH YAKIMA, WASH.

Empire (First Half)—Milton & Venus—Eddie & Lillian—Moran Sisters—Payton & Hickey—Paul Levan & Miller. (Last Half)—Gypsy Meredith—Myers & Knise—Four Veterans—Wynn Lorraine—Sig. Franz Troupe.

PORTLAND, ORE.

Hippodrome (First Half)—Madden—McIntyre & Robbins—Guillian Four—Skelly & Helt—Clara Theodora Trio. (Last Half)—Frawley & West—Davis & McCoy—Logan, Dunn & Hazel—Mason & Austin—Clifford & Marsh.

ST. PAUL, MINN.

New Palace (First Half)—Bimbo & James—The Puppets—"Seven Jolly Jesters"—Louis London—Fashion a la Carte. (Last Half)—Three De Lyons—Lyndon & Emmerson—Clay & Crouch—Kluting's Animals.

SACRAMENTO, CAL.

Hippodrome (First Half)—Spanish Goldints—Boilla Trio—Jones & Johnson—Talbert & Fisher—Toy Ling Foo Troupe. (Last Half)—Morelles' Toy Shop—Knight & Gail—George Hall—Rull & French Dolls—May & Billy Earle.

SEATTLE, WASH.

Palace (First Half)—Church Sisters—Frank Stanley—Remnants—John Geiger—Neapolitan Four. (Last Half)—Nixon & Morris—Lowry & Catherine—Douglas Flint & Co.—Mack & Lane—Eddy Sisters.

SAN FRANCISCO, CAL.

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 "Lonely Romeo"—Shubert, N. Y., indef.
 "Midnight Whirl"—Century, New York City, indef.
 "Monte Cristo, Jr."—Winter Garden, New York City, indef.
 "Oh, My Dear!"—Wilbur, Boston, July 21, indef.
 "One A Minute"—Shubert-Garrick, Washington, D. C., 14-19.
 "Prince There Was, A"—Grand O. H., Chicago, indef.
 "Tassing Show of 1918"—Palace, Chicago, indef.
 "Royal Vagabond, The"—Cohan & Harris, New York City, indef.
 Robson, May—Powers, Chicago, Ill., indef.
 "Scandal"—Garrick, Chicago, indef.
 "She's a Good Fellow"—Globe, New York City, indef.
 "Sleepless Night, A"—Studebaker, Chicago, indef.
 "Sunshine"—Princess, Chicago, indef.
 "Scandals of 1919"—Liberty, New York City, indef.
 Spanish Opera Co.—Cort, N. Y. City, indef.
 "Tumble Inn"—Selwyn, New York City, indef.
 "Thirty-nine East"—Maxine Elliott, New York City, indef.
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 Arlington Theatre Co.—Boston, Mass., indef.
 Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
 Baker Players—Portland, Ore., indef.
 Blaney Stock—Yorkville, New York City.
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 Bessey, Jack, Stock—Peoria, Ill., indef.
 Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
 Brown, Geo., Stock—Whalen Park, Fitchburg, Mass., indef.
 Booth, Nellie, Players—Pittsburgh, Pa., indef.
 Brownell—Stock Players—Dayton, O., indef.
 Evers, Fred, Stock—Waverly, N. Y., indef.
 Chicago Stock—Altoona, Pa., indef.
 Crawford, E. L., Stock—Bath, Me., indef.
 Colonial Stock—Pittsfield, Mass., indef.
 Colonial Stock—Cleveland, O., indef.
 Dominion Players—Winnipeg, Manitoba, Can., indef.
 Duhnsky Co.—El Reno, Okla., 14-19.
 Durkin Stock—Skowhegan, Me., indef.
 Desmond, Mae, Players—Scranton, Pa., indef.
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 Poli Players—Wilkesbarre, Pa., indef.
 Poli Players—Worcester, Mass., indef.
 Robins Players—Toronto, Can., indef.
 Royal Stock Co.—Vancouver, B. C., indef.
 Shipman Co., Bert—Hot Springs, Ark., indef.
 Swafford Players—Lyndonville, Vt., July 13-19.
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 Stevenson Musical Stock—Hartford, Conn., indef.
 Taylor Musical Stock—Penacook, N. H., indef.

VAUDEVILLE BILLS

(Continued from page 23)

wards—Revue de Luxe—Leroy & Dresner—Primrose Minstrels—Harris & Noland—Singer's Midgots.

TACOMA, WASH.

Pantages—Amoros & Obey—Betty Brooks—Lots & Lots—Meyers & Wessner—Bert Melrose—Song & Dance Revue.

PORTLAND, ORE.

Pantages—Diaz & Monks—Nadell & Pollette—Cliff Clark—Leila Shaw & Co.—Empire Quartette—Joe Fenton & Co.

SAN FRANCISCO, CAL.

Pantages—Monroe & Grant—Sam & Ada Beverly—Four Rennees—Joe Darcy—Kelly Field Players.

OAKLAND, CAL.

Pantages—Schepps Comedy Circus—Arthur Lloyd—Samaroff Trio—Josephine Davis—Cook & Lorenz—Tester Septette.

LOS ANGELES, CAL.

Pantages—Helen Jackley—Fay & Jack Smith—Kajiyama—Hager & Goodwin—Rhoda & Crampton—Anderson's Revue.

SAN DIEGO, CAL.

Pantages—Will Morris—Victoria Four—Maidie DeLong—Steyer & Lovejoy—Harris & Mannion—"Some Baby."

SALT LAKE CITY, UTAH.

Pantages—Hall & Guilda—Valmont & Reynen—Rucker & Winfred—Murtha Russell & Co.—Tom Kelly—Camp Dix Jazz Band.

OGDEN, UTAH.

Pantages—Allee Teddy—Joe Reed—Caites Brothers & Co.—Race & Edge—Ruth St. Denis—Abrams & John.

DENVER, COLO.

Pantages—Gordon & Day—Raines & Goodrich—Denishawn Dancers—Eddie Ross—Stampede Riders—Jimmy Britt.

KRAMER WILL BOBS UP AGAIN

On the ground that the court was without jurisdiction, Surrogate Fowler last week turned down the application of Jacobine Neuman, daughter of William Kramer, one time owner of the Thalia Theatre and Atlantic Garden, to compel the executors to pay a tax of \$10,567 out of the estate, in the form of taxes. These taxes are due on property and, if paid, will avoid a foreclosure, it was alleged.

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DIRECTION—MARINELLI

"THE FIVE MILLION" HAS STRENGTH TO GO OVER VERY BIG

The Five Million, a comedy-drama in three acts by Guy Bolton and Frank Mandel, presented at the Lyric Theatre, Tuesday night, July 8, 1919, by F. Ray Comstock and Morris Gest.

THE CAST.

Ruth Hunter.....Sue MacManamy
Mary.....Marie Ahearn
Ada.....Lucille Webster
Rhy MacDonald (Mac's Wife) Helen Barnes
Lill.....June Holbrook
Phil Bishop.....James Gleason
Nini Bishop (Phil's Wife).....Marjorie Poir
"Mac".....William E. Meehan
Albert Weaver.....Purnell Pratt
"Midge" Monahan.....Beatrice Noyes
Douglas Adams.....Ralph Morgan
Grant Adams.....Percy Helton
Jefferson Adams (Grandpop) Charles Abbe
Otis Weaver (Albert's Father).....
Robert McWade
Colonel Van Alstyne.....Edward Poland
Dan Monahan.....Harry Harwood
Al Higgins (A Policeman).....
Harry MacFayden
Queenie.....Amy Ongley

There is no bed or bedroom scene in "The Five Million," Guy Bolton and Frank Mandel's three-act comedy drama which was presented last week by F. Ray Comstock and Morris Gest at the Lyric Theatre. Nevertheless, it looks as if it is going to be patronized extensively, especially by the people who liked such plays as "Turn to the Right."

The locale of the play is Clinton Falls, N. Y., wherein live the people who figure in the story that the play tells. Nice folks some of them, even the villain, who is a scheming lawyer bent on garnering for himself and son, the law practice of their youthful fellow townsman, who went overseas as an aviator to fight for the good old U. S. A. In fact, the lawyer and his son did manage to acquire the law practice of the aviator, who was reported dead, but came back to Clinton Falls looking hale and hearty. But he had every reason for looking dejected. For, besides finding his law practice disposed of, there was also the matter of his sweetheart being false to him and, in addition, he is suspected of having committed a crime before he left for France that he wots not of. He brings with him from France his cronies, one of whom had married a French girl whom he brought along, and the other who finds his job being held down by the wife he left at home. Then, too, there is a G. A. R. veteran who is certain that the world war could never compare with the American fracas of the '60s.

Throughout, the play was well acted. Ralph Morgan, as the hero, scored by reason of the sensitive manner in which he enacted the role. James Gleason and William C. Meehan, the former very amusing and the latter playing his part in the proper key, may also be cited for effective acting. Percy Helton, Robert McWade and Purnell Pratt deserve honorable mention for the able manner in which they acted the villain parts assigned to them.

Beatrice Noyes was the heroine, and she played her role with all the coyness that the part called for. Sue MacManamy was the faithless sweetheart and Marjorie Poir and Helen Barnes gave good accounts of themselves in lesser parts.

The play was well staged by Robert Milton.

EDNA MAY TO AUCTION HOME

Mrs. Oscar Lewisohn, formerly known as Edna May to the theatrical world, is selling her home in Windsor Forest, Cranbourne Court, England, according to reports received here. It was also stated that she is selling its furniture and other valuable contents at auction late in July, but does not intend to leave Great Britain.

"BREAKFAST IN BED" BEGINS

"Breakfast in Bed," a new farce by Willard Mack and Hilliard Booth, has started rehearsing, with Florence Moore in the leading role and a supporting cast including Will Deming, Dorothy Mortimer, Leon Gordon, Tommy Mead, Jules Eppaley, and Harry Hanlon. The piece will open in Stamford, Conn., August 8.

PLAYS TRIPLE FEATURES

A special triple-feature bill was offered at the Fifty-eighth Street last week during the last half. Instead of the usual feature picture, there were two pictures of five reels and a new Arbuckle comedy.

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Afternoon and street dresses slightly worn. Large select stock of latest models, suitable for stage or movies. MRS. A. ISNER, 61 West 69th St., New York.

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to hear from good showman interested in putting out small picture show that needs partner, in such a proposition with capable man that knows the tanks. Will invest dollar for dollar. N. Y. people write. HARRY LEVY, 1969 Richmond Terrace, Port Richmond, Staten Island, N. Y.

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Repertoire leading man, general business woman, capable of playing responsible characters. Those in New York call upon me personally. 12 noon till 2 p. m. WALLACE R. CUTLER, Hotel Calvert, 41st St. and Broadway, New York.

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"SLIDING" BILLY WATSON SHOW**

Amsterdam Opera House, 340 W. 44th Street, New York, July 21, at 10 A. M.
CAN USE A FEW MORE CHORUS GIRLS

BEAUTY TRUST

Haymarket Theatre, Chicago, August 7, at 10 A. M.

**I. H. HERK - ARTHUR PEARSONS
GIRLS A LA CARTE**

Chateau Hall, 144 E. 86th Street, Near Lexington Avenue, July 28, 10.30 A. M.

**HERK, KELLY AND DAMSEL, Inc.
PACE MAKERS**

Empire Theatre, Chicago, July 28, at 10 A. M.

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Empire Theatre, Chicago, July 21, at 10 A. M.

Kindly acknowledge this call in writing or in person at the above addresses.

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Rehearsals Begin Monday, July 21st, 1919, at 10.30 A. M., Holy Cross Lyceum, 321 West 43d St., New York City. All Ladies and Gentlemen signed will kindly report. Please acknowledge the above call in person or by letter to RUBE BERNSTEIN, Room 1010, Columbia Theatre Building, 47th St. and 7th Ave., New York.

CALL CALL

FOR

"GIRLS FROM JOYLAND CO."

PRINCIPALS kindly report for rehearsal Monday, July 21st, at 1 P. M., Bryant Hall, 42nd St. and 6th Ave., New York City.
CHORUS please report same place Sunday, July 27th, at 11 A. M.
Acknowledge same in person or by mail. SIM WILLIAMS, Room 701, Columbia Theatre Building, New York.
Can use few more good Chorus Girls. Salary no object. Everything furnished.

Opening Stands and Executive Staffs of Burlesque Shows Next Season

Columbia Circuit opens regular season August 18, American, August 25. M after name indicates Manager and A Agent

COLUMBIA WHEEL

THEATRE	SHOW AND OPENING STAND	EXECUTIVE STAFF
Columbia	Lew Kelly's Show New York	Fred Sears—M Sam Reider—A
Casino	Burlesque Review Brooklyn	Fred Clark—M No agent.
Miner's Empire	Follies of the Day Newark	Max Armstrong—M No agent.
Casino	Sam Howe's Big Show Philadelphia	Lou Howe—M No agent.
Hurtig & Seamon	Behman Show New York	Jack Singer—M No agent.
Orpheum	Girls a la Carte Paterson	Harry Shapiro—M No agent.
Majestic	Liberty Girls Jersey City	Alex Gorman—M Harry Newman—A
Majestic	Dave Marion Show Monday—Perth Amboy, N. J. Tuesday—Plainfield, N. J. Wednesday—Stamford, Conn. Bridgeport—3 days	Bob Travis—M "Baron" Nat Golden—A
Yorkville	Harry Hastings' Big Show New York	Harry Ditus—M Larry Borie—A
Waldron's Casino	Mollie Williams Boston	A. R. Ditus—M Harry Williams—A
Grand	Maids of America Hartford	Chas. Falk—M No agent.
Jacques	Sight Seers Waterbury	Joe Edmunston—M No agent.
Miner's	Sporting Widows Bronx, N. Y.	Ben Harris—M No agent.
Empire	Bowery Burlesquers Brooklyn	Manager not appointed. Agent not appointed.
People's	Burlesque Wonder Show Philadelphia	Manager not appointed.
Palace	Girls de Looks Baltimore	Fred Follette—M No agent.
Gayety	Social Maids Washington	Manager not appointed.
Gayety	Abe Reynolds Revue Pittsburgh	James Weedon—M Frank Smith—A
Park	Girls of U. S. A. Youngstown—3 days	
Grand	Akron—3 days	
Star	Roseland Girls Cleveland	Bob Simons—M Louie Franks—A
Empire	Victory Belles Toledo	Teddy Symonds—M Louis Franks—A
Lyric	Million Dollar Dolls Dayton	Ira Miller—M Jack Leslie—A
Olympic	Bon Tons Cincinnati	Manager not appointed. Jack Leslie—A
Star and Garter	Star and Garter Show Chicago	Asa Cummings—M Frank Freeman—A
Open between Chicago and Omaha.	Beauty Trust	Harry Rose—M Geo. Young—A
Gayety	Al Reeves Omaha	Al Reeves—M No agent.
Gayety	Hello, America! Kansas City	
Lyceum	Peek-a-Boo St. Joseph	Arthur Harris—M Chas. Lowe—A
Gayety	Ben Welch Show St. Louis	Issy Grodz—M Chris. Nauman—A
Columbia	Twentieth Century Maids Chicago	
Gayety	Rose Sydel's London Belles Detroit	Larry Nelms—M Harry Abbott—A
Gayety	Golden Crooks Toronto	James Fulton—M
Gayety	Billy Watson's Parisian Whirl Buffalo	Wm. Eisenlohr—M
Gayety	Bostonians Rochester	Frank Pierce—M
Bastable	Hip, Hip Hooray of 1920 Syracuse	Geo. Belfrage—M Al Lubin—A
Lumberg	Utica	
Gayety	Best Show in Town Montreal	Louis Oberworth—M No agent.
Empire	Oh! Girl Albany	Peter S. Clark—M Morry Clark—Bus. M
Gayety	Step-Lively Girls Boston	Julius Michel—A Jack McNamara—M

AMERICAN WHEEL

THEATRE	SHOW AND OPENING STAND	EXECUTIVE STAFF
Star	Girls from Joyland Brooklyn	Sim Williams—M Pete Stallknecht—A
Plaza	Cracker-Jacks Springfield	Eddie Jermon—M Joe Winant—A
Grand	Parisian Flirts Worcester	Chas. Robinson—M James Brown—A
Howard	Sport Girls Boston	Lou Sidman—M Chas. Crofts—A
Olympic	Edmond Hayes Show New York	Art Moeller—M Jimmy Franks—A
Gayety	Social Follies Brooklyn	Sol Meyers—M Max D. Quitman—A
Gayety	Girls, Girls, Girls Newark	
Army	Dixon's Big Review Wrightstown	Henry Dixon—M McNaughton—A
Trocadero	Jazz Babies Philadelphia	Geo. R. Crabtree—M Jack Fay—A
Broadway	Razzle Dazzle Girls Camden	Frank Hixson—M Paul Slayer—A
Majestic	Round the Town Wilkesbarre	Irving Becker—M Richard Ziesler—A
Majestic	Girls from the Follies Scranton	Wm. Truehardt—M Chas. Rielly—A
Armory	Some Show Binghamton—3 days	Louis Gerard—M
International	Niagara Falls—3 days	Joe Green—A
Star	Midnight Maidens Toronto	
New Academy	"Sliding" Billy Watson Show Buffalo	Bob Cohen—M "Hank" Wolf—A
Empire	Blue Birds Cleveland	Joe Dolan—M Tom Nolan—A
Cadillac	All-Jazz Revue Detroit	Ed. Edmunston—M Joseph P. Mack—A
Englewood	Lid Lifters Chicago	Lew Talbot—M Dave Hamill—A
Haymarket	Beauty Revue Chicago	Manny Russack—M Nes Lavene—A
Gayety	Tempters Milwaukee	Abe Fineberg—M John Dow—A
Gayety	A New Show St. Paul	
Gayety	Oh! Frenchy Minneapolis	Gus Kahn—M Billy Exton—A
Gayety	Pat White Show Sioux City	Harry Thompson—M Sam Clarke—A
Century	Grown-Up Babies Kansas City	Billy Vail—M Fred Strauss—A
Open between St. Louis and Kansas City	Monte Carlo Girls	Tom Sullivan—M Ed. Sullivan—A
Standard	Mischief Makers St. Louis	F. W. Gerhardt—M Rube Benson—A
Grand Opera House	Cabaret Girls Terre Haute—Sunday	Mike Kelly—M
Park	Indianapolis—6 days	Harry Finberg—A
Gayety	Broadway Belles Louisville	Joe Levitt—M Claude Schenck—A
Lyceum	French Frolics Columbus	Ed. Daly—M
Victoria	Record Breakers Pittsburgh	Chas. Donahue—M James Heron—A
	Pacemakers Penn Circuit	Bob Schoenecker—M Joe Carlisle—A
Gayety	Aviator Girls Baltimore	Frank Lalor—M Fred Jacobs—A
Lyceum	Kewpie Dolls Washington	Harry Morrison—M C. A. Foley—A
Bijou	Sweet, Sweetie Girls Philadelphia	Otto Clives—M Not appointed—A
Empire	Follies of Pleasure Hoboken	Rube Bernstein—M Chas. "Kid" Koster—A

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Through desiring chorus girls of intelligence combined with stage experience and who are therefore naturally ambitious to advance into principal roles, I will engage such young women for the chorus of my two shows on the Columbia Wheel as may assure me that they are earnest in their endeavor to advance.

At the same time their salary with my shows will be the top figure with the certainty of 40 weeks or more consecutive work, commencing about Aug. 11. I have the reputation for the best choruses and the highest salaries. I want to maintain it and want the best youthful choristers that I can secure. It's up to you whether you advance. I will furnish you the opportunity. Apply immediately, Arthur Pearson, Selwyn Theatre Bldg., 229 West 42nd Street.

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MONDAY, JULY 21st, 10 a. m.
Chateau, Lexington Ave., and 86th St.

"GIRLS A LA CARTE"

MONDAY, JULY 28th, 10 a. m.
Chateau, Lexington Ave., and 86th St.

Acknowledge this call to

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WITH DAN COLEMAN

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WITH HARRY STEPPE

KEWPIE DOLLS

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All people engaged for above shows kindly report for rehearsals MONDAY, JULY 28th, 10 A. M. SHARP, at Saengerbund Hall, Smith and Schermerhorn Sts., Brooklyn.

Can use chorus girls—salary \$22.00—no half salaries, sleepers paid, fares to opening point, fares from closing point, and every thing furnished. Kindly acknowledge to Harry Hastings, Room 804, Columbia Theatre Bldg., New York.

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All ladies and gentlemen engaged for Geo. F. Belfrage's

"HIP HIP HOORAY" COMPANY

kindly report for rehearsal MONDAY, JULY 28, 10 A. M. at Maennerchor Hall, 203 E. 56th St., near 3d Ave., New York. Kindly acknowledge call in person or in writing to AL LUBIN, Room 704, Columbia Theatre Building, 47th St. and 7th Ave., New York.

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The Mischief Makers Company

All those engaged for the above attraction will kindly report for rehearsal at the

GARDEN THEATRE, BUFFALO, N. Y.
Wednesday, July 30th, 11 o'clock

Chorus Girls in Pennsylvania, Indiana, Ohio or convenient to Buffalo weighing not over 135 lbs. and not over 5 ft. 4 in. height write. Everything, including sleepers, furnished. Acknowledge in person or letter to F. W. GERHARDY, No. 802 Columbia Theatre Bldg., New York City.

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All Ladies and Gentlemen engaged for the following companies report at Harlem Casino, 116th St. and Lenox Ave., New York:

Burlesque Review, July 21, 10 A. M.

Golden Crook, July 21, 10 A. M.

Sporting Widows, July 23, 10 A. M.

Please acknowledge call to Jacobs and Jermon, Columbia Theatre Bldg., New York.

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CHAS. H. WALDRON'S BOSTONIANS

Ladies and Gentlemen engaged with above attraction will assemble for rehearsal at Imperial Lyceum, 162 East 55th Street, Monday, July 21, at 10:00 a. m. Can use a few more Chorus Girls of medium size.

Kindly acknowledge call in person or writing Frank Pierce, 607 Columbia Theatre Building, New York.

CALL

CALL

FOR

BROADWAY BELLES

All ladies and gentlemen engaged for the above company will please report for rehearsal, EAST END HALL, 645 North Clark Street, CHICAGO, ILL., JULY 31, 11 A. M. Best salary to Good Chorus Girls. This is a fine opportunity for girls around Chicago. Acknowledge this in person or in writing.

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GENTLEMEN

Armstrong, Clyde	Boyle, Joe	Glasgow, Jas.	Lewis, Henry	Morrison & Clif-	Rider, E. Dick
Barnes, Geo. E.	Cross, Harry	Hubb, Jack	McAnallan, Joe	ton	Sutherland, Roy
Brown, W. M.	Coe, Bobby	Harris, Billy	Mallen, Eddie	Maddox, Dick	Valdares, The
Beck, Fred E.	Cellie, G.	Kolb, J. W.	McGregor, Edgar	McCall, Rex &	Wilson, Gardner
Beardsley, Harry	Foley, Jimmy	Lessig, Jack	Mokelke, Ed	Eva	Wilson, Wm.
	Ford, Harry	Leroy, Billy	Maxwell, Harvey	Pendexter, W. H.	

LADIES

Allen, Mickey	Emmett, Kath-	Goodrich, Amy F.	Jenkins, Chic	Mae, Ede	Ross, Mary
Barnes, Katherine	erine	Howard, Jessie	Johnson, Dorothy	Mears, Irene	Tenny, Miss
Carleton, Daisy	Fields, Dolly	Hills, Anna	Lorraine, Peggy	Morgan, Dorothy	Ward, Estelle
Delaney, Margie	Gilmore, Mae	Hilley, Helen	Moore, Ruth	Nallor, Emma	Weston, Ethel

DEATHS IN THE PROFESSION

ADELAIDE CUMMINGS, who was well known as an actress of dramatic and romantic roles, and who had supported such stars as Olga Nethersole, died last week in Bellevue Hospital. She had been in the support of Chauncey Olcott and recently appeared in "The Little Teacher" and "Rug-gles of Red Gap." She was a native of Peabody, Mass. Her sister, Mrs. Agnes J. Harris, and her nephew, Lieut. John J. Harris, survive her.

PETER MCKENZIE, a stage carpenter who began his career under Augustin Daly, died at Amityville, Long Island, last week, aged sixty-eight. He was born in London and lived in this country for forty years. He was buried from The Campbell Funeral Church and is survived by two brothers.

CHARLES ROCK, a well-known English actor, is dead at his home in London. He made his first appearance on the stage in 1885 with John Hare. He was with Hare in 1895 when he made his first American tour.

Rock's real name was Arthur Charles Rock de Fabeck and he was a native of India, born fifty-three years ago.

FREDERICK MONTAGUE, a prominent actor, died at his home in Los Angeles on July 2. He appeared on the speaking stage for a number of years, but, of late, had been appearing in films for the Fox Film Company. He was fifty-two years old, born in England, and is survived by his wife, known as Maurine Rasmussen.

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PAT WHITE CO.

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10 A. M. MONDAY, JULY 21 10 A. M.

Can use a few more Ponies and Medium Chorus Girls. Salary \$22.00. No half salaries. Fare to opening and from closing point. Sleepers free. Apply in person or by mail. HARRY THOMPSON, 182 State St., Brooklyn.

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All Ladies and Gentlemen Engaged for

ROSE SYDELL'S LONDON BELLES

Report at Saengerbund Hall, Smith and Schermerhorn Sts., Brooklyn, N. Y.,

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Can use a few more Ponies and Medium Chorus Girls. Salary \$22.00. No half salaries. Fare to opening and from closing point. Sleepers free. This is not a "promise"—you get it! Apply in person or by mail. WM. S. CAMPBELL, 182 State St., Brooklyn.

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Wants the Best of **BURLESQUE TALENT** FOR ALL SEASON

MONEY NO OBJECT FOR RIGHT PEOPLE

"The Best Is None Too Good"

We get the money and are willing to spend it. Permanent New York City engagement. Road salaries for good Chorus Girls. Six days a week—no Sunday shows.

CHORUS GIRLS---ATTENTION

WANTED FOR THE LEW KELLY SHOW AND BEHMAN SHOW A FEW MORE GOOD CHORUS GIRLS

Salary \$25.00 per week. No half salaries. Everything furnished. Fares to opening and from closing points. Sleepers paid. Only two weeks' rehearsal. All chorus girls holding contracts with the above shows will also be paid \$25.00 per week.

LEW KELLY SHOW REHEARSALS

Start Thursday, July 31st, 10 A. M. Open Cohen's Theatre, Newburgh, N. Y., Thursday, August 14th.

BEHMAN SHOW REHEARSALS

Start Monday, August 4th, 10 A. M. Open Hurtig & Seamon's Theatre, New York, August 18th.

Both shows rehearse at Knights of Columbus Hall (not Turn Hall as advertised before), 54th street and 8th avenue. Chorus rehearsals, mornings from 10 to 12.30 the first week and 1.30 to 5 P. M. the second week. All people engaged kindly acknowledge call to Jack Singer, Room 706, Columbia Theatre Building, New York.

All girls writing for positions kindly send photos and please don't sign contracts unless you intend to fulfill your contract as I only engage the required number of girls necessary.

JACK SINGER, Room 706, Columbia Theatre Bldg., N. Y.

MYRTLE ANDREWS

Ingenue—SLIDING BILLY WATSON SHOW—Season 1919-1920
MANAGEMENT ROEHM and RICHARDS

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PERSONAL DIRECTION HENRY P. DIXON

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Kahn's Union Square now. Re-signed with Joe Oppenheimer's Broadway Belles next season.

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Signed with Harry Hasting's "Kewpee Dolls"

Opposite Tom Howard

SHIRLEY MALLETT

A Southern Soubrette New in the East. Signed with Strouse and Franklyn for Next Season.

JACK SINGER AND LEW KELLY PRESENT

ARTHUR PUTNAM

WITH LEW KELLY SHOW

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See Will Roehm, Roehm and Richards, Strand Theatre Bldg., New York

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AT LIBERTY FOR NEXT SEASON—

SEE ROEHM and RICHARDS

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The Only Chinese Yodeler in the World

SPECIAL SCENERY DIRECTION TOM JONES GORGEOUS COSTUMES

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in "RHYME AND REASON"

DIR.—JOE MICHAELS

STAFFORD & WATTS

THAT CLEVER PAIR

DIR.—MEYER B. NORTH

WHITE & BRADFORD

In "Darktown Flirtation"

DIRECTION—NAT SOBEL

JOHNSON and PARSON

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WHITESIDE SISTERS

(PHOEBE — MARGIE)

Engaged by John Cort for New Show Sept. 15

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In "A Dish of Hominy with Plenty of Gravy"

IN VAUDEVILLE

PAUL BRADY

VARIETY

DIRECTION—MARK MONROE

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JEW AND DUTCH

OPEN FOR BURLESQUE NEXT SEASON

DICK MACY & ARCH LEO

"THE JAZZ HOTEL"

Direction: SAM KENNY

DOOLEY - NAIMOLI - McGEE

COMEDY, HARMONY, SINGING, TALKING

GERALD McCORMACK & SHANNON BLANCHE

Peerless Purveyors of Comedy and Song. Keith Circuit. Direction—Chas. H. Wilshire

EDNA LEE

DIRECTION—LEW LESLIE

IN VAUDEVILLE

THOMAS P. JACKSON & CO.

"ONCE A THIEF"

By LAURENCE GRATTAN

IN VAUDEVILLE

HEYWARD and BACKMAN

Instrumental—Singing and Dancing

DIRECTION—NAT. SOBEL

WILCOX—LaCROIX & CO.

Now Doing New Act—"COLD COFFEE"

By CHAS. HORWITZ

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In Pictures for the Summer

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VAUDEVILLE'S YOUNGEST TEAM

Singing, Dancing and Talking—In Vaudeville

JOHN & NELLIE OLMS

The Watch Wizards

IN VAUDEVILLE

CRABLE & DeFORD

1st OF JULY

IN VAUDEVILLE

3 -- WHITE KUHN -- 3

A Breeze From the West

MARTIN SAMPTER, Rep.

DUNORD

In a Classic Dancing Oddity

DIRECTION—TOM JONES

FRED SWIFT AND DALEY KITTY

"IN MUSICAL NONSENSE"

Eastern Rep.—Lew Golder

Western Rep.—Beehler and Jacobs

JACK BLAIR and CRYSTAL FLO

A TENNIS MIX UP

IN VAUDEVILLE

THE FERRAROS

BOOKED SOLID—LOEW'S CIRCUIT

ISABELL DIR., TOM JONES

3 JENNETTS 3

VAUDEVILLE'S PRETTIEST OFFERING IN VAUDEVILLE

SMILETTA SISTERS

NOVELTY DE LUXE

IN VAUDEVILLE

MOTION PICTURES

EXHIBITORS TO FIGHT HEAVY TAXES

ARE EXPENSIVE, THEY SAY

A battle against the revenues imposed on film rentals and admission to theatres, as well as the increased seat tax, has been started by the motion picture exhibitors of America, representing 15,000 exhibitors who cater to about 12,000,000 persons each year. Louis F. Blumenthal is chairman of the Committee on Legislation and Tax, which will take care of the matter. The campaign is of great importance, for it will test the strength of the exhibitors' body.

The headquarters for the campaign are at 1587 Broadway, the New York office of the committee, which intends to send questionnaires to all Congressmen, finding out their views upon the matter. There is a bill up in Congress now which calls for the repeal of these taxes, and the committee will urge the legislatures to put it through.

The questionnaires to be sent out read as follows:

The Committee on Legislation and Tax, representing 15,000 motion picture theatre owners catering to 12,000,000 persons, daily, desire to ascertain your views on the proposed repeal of Sections 800, 906 and 100 (Suf. 5), known respectively as the Admission, Film Rental and Increased Seat Taxes of the Revenue Bill of 1918, (H. R. 12863).

Acting upon the demand made on them by this vast army of patrons the motion picture theatre owners, through this Committee, seek to encompass the repeal of the unjust sections. Therefore the Committee appeals to you in behalf of the public, to vote against the sections when the matter of repeal comes before Congress. In this connection an answer is requested to these questions:

Are you in favor of the repeal of Sections 800-906-100?

If you are will you so vote?

The reasons why these sections are opposed both by public and exhibitor (theatre owner) are:

1. They are unfair, discriminatory and unconstitutional.
2. Section 906 imposes a tax against only the motion picture theatre and not against the owner or lessee of theatres presenting the legitimate and spectacular play and the opera.

3. All the taxes are war time measures and should be discarded as such.

4. The revenue derived under Section 800 in 1918 was far in excess of the original amount to be so obtained.

5. Section 800 is particularly unpopular with the public inasmuch as it deprives them of the right to regularly attend theatres and receive the benefit of the great educational and recreational values of the motion picture. It is this section against which the public has protested most vehemently to exhibitors.

6. The intent of the framers of the revenue bill was to pass all taxes to the consumer. It is impossible to do this without profiteering since, under Section 906 the smallest increase in admission, namely one cent, would bring in eight times the revenue proposed in the budget.

7. The motion picture theatre owner, already taxed disproportionately, cannot afford to absorb the taxes levied under Sections 906 and 100.

We trust that, in the interests of equitable taxation and fairness you will vote against the sections referred to and favor this committee with an early reply to the questions submitted.

Respectfully,

MOTION PICTURES EXHIBITORS
OF AMERICA, Inc.,
Committee on Legislation and Tax.

"FIT TO WIN" LOSES

An opinion rendered by Judge Henry A. Ward, with Henry W. Rogers and Charles M. Hough concurring, has given Commissioner Gilchrist the power to bar "Fit to Win," he having under, the charter, absolute say regarding the issuance of licenses and permits. The restraining injunction was revoked.

TAKE OLD CHAPLINS

The recently organized Clark-Cornelius Corporation, with a capitalization of \$750,000, has acquired the exclusive world rights to the twelve Chaplin pictures made by the well-known Charlie for the Mutual Company several years ago.

The pictures, by many considered Chaplin's best, will now be re-shown under a new distributing arrangement entered into between the Clark-Cornelius Corporation and the Mutual Distributing Corporation, the latter company booking the pictures as independent features. The Rialto and Rivoli theatres will re-show the pictures here early in September. The ones acquired are: "The Floorwalker," "The Fireman," "Behind the Screen," "One A. M.," "The Pawnshop," "The Count," "The Vagabond," "Easy Street," "The Rink," "The Cure," "The Immigrant," "The Adventurer."

The officers of the Clark-Cornelius Corporation are: William J. Clark president; Harold J. Clark, secretary and treasurer; Louis A. Cornelius is a director. Clark and Cornelius are also officers of the Mutual Distributing Corporation, both companies occupying the same offices at 1600 Broadway.

FAIRBANKS TO HAVE NEW HOME

LOS ANGELES, July 14.—A home of big proportions and pretentious in every possible sense of the word is being erected by Douglas Fairbanks at Beverly Hills. It is to occupy a fourteen-acre site and has been designed in the English style of architecture. It will include a projection room, stalls for horses, garage, swimming pool and glass inclosed sun porch. Max Parker prepared the plans.

The construction will involve an outlay of \$175,000, of which \$25,000 will be spent for water development and landscaping. C. A. Paulson will do the construction work and Clarence P. Day the landscaping. Robert Fairbanks is superintending the work.

MAGICIAN FORMS FILM CO.

SAN FRANCISCO, July 12.—Charles J. Carter, the magician, has organized a company to be known as the Carter Film Corporation. A studio will be built on the peninsula close to the city, where all the pictures will be made. Carter intends to work all of his best illusions in the pictures, also to expose spiritualism, theosophy, etc., on the screen. The company will also feature Chinese life under the auspices of the Chinese government.

Carter is a San Franciscan, and billed as "Carter the Boy Magician."

JAMAICA GETS NEW THEATRE

A. H. Schwartz, owner of the Rialto and Brevoort Theatres, in Brooklyn, is planning a new motion picture theatre for Jamaica which will cost approximately \$500,000 and with a seating capacity of 3,000. The playhouse is to be erected on a plot 175 by 175 feet at Fulton Street and New York Avenues. The plot cost \$130,000 and construction will start as soon as title to the property is taken.

GREY INJURES ARM

Albert W. Grey, general manager for D. W. Griffith, is carrying his right arm in a splint as a result of receiving injuries when trying to adjust the windshield of his automobile.

VAN GOING INTO PICTURES

Billy B. Van, who recently built a picture studio on his estate at Lake Sunapee, has sold it to the Sunapee Film Corporation and will be starred in their first two pictures.

DINTENFASS IS NOMINATED

Mark M. Dintenfass, of the United Picture Production Corporation, has been nominated for Governor by the Single Tax Party of New Jersey.

DISTRICT ATT'Y PROBING USE OF FILM

TALLEY CHARGES GRAFT

Alfred J. Talley, Chief Assistant to the New York District Attorney, will this week submit to the Federal authorities in Washington, evidence relating to the action of Government officials and moving picture producers, who, he believes, have collected large sums of money through the sale of government owned film. He declared he will aid the Federal authorities in the prosecution of all men found to have enriched themselves through unlawful sales of government property.

He stated that graft on the part of one Government official connected with a department issuing films for the Bureau of Public Information during the war has been uncovered. In one instance, he states permission was granted by a Government official to a private concern to exhibit a film, with the understanding that the net proceeds be turned over to the American Red Cross, but that that organization never received a cent even though the pictures were exhibited all over the United States. As to what became of the money, it is a mystery, he said.

Mr. Talley states that certain officials of the company declared that the proceeds were turned over to the Government men who gave them permission to exhibit the picture.

He is also desirous of ascertaining from whom the exhibitors of the films "Fit to Win" and "The End of the Road" received authority to exhibit these films.

According to Talley these pictures were made with the understanding that they were to be used only for governmental purposes and without any thought that they would be turned over to anyone for commercial purposes. A director in one of the largest motion picture studios in the country told Talley that an Army officer went to him and represented that the force of his studio was desired by the War Department for the making of the picture, "Fit to Win." That officer was told that if the picture was not to be used for commercial purposes, but was to be shown in camps and cantonments, the director would make it as a patriotic duty, and would make no charge for the use of his studio except for minor expenses. His studio as a result was used for the making of "Fit to Win" and "The End of the Road."

Talley says he has information that Isaac Silverman, who obtained the commercial rights to "Fit to Win," was, during the time of the making of the picture, a \$1 a year man, engaged in shipping films to different cantonments. Although he worked as a \$1 a year man his expenses were defrayed by the Government and he lived at the New Willard Hotel in Washington.

His previous experience according to the District Attorney was as proprietor of a small motion picture house in Altoona, Pa. But since his resignation from the government service which was coincident with his obtaining the rights to exploit "Fit to Win," he has developed into a large film distributor, apparently controlling and selling the rights to this picture in every State in the Union.

Talley says he has information that an army and navy officer, both of whom were from private life and who were instrumental in the production of the pictures under the direction of the government, have resigned from their respective services, and have become connected with one of the firms exploiting these pictures.

GET FIGHT NEWS FIRST

The Pathé News, by an ingenious scheme, managed to get the news of Dempsey's victory out very shortly after the fight. Assuming that Dempsey was the probable winner, the Pathé had had him snapped in training. The pictures were then shipped to exhibitors, with orders to await word of the fight results. As soon as Dempsey had been returned the winner, the news coming by wire, the pictures were flashed on the screens. Certain exhibitors had the pictures shown to the public on the day of the battle, there being thirty in New York, a similar number in Chicago, and about a dozen in Boston, Philadelphia and St. Louis.

NEW FILM COMPANY FORMED

The Equity Pictures Corporation is a new motion picture organization just formed. Herbert K. Somborn is president, and Joseph I. Snitzer, treasurer. The company has been incorporated in the State of Delaware with a capital of \$500,000. Clara Kimball Young is the first star to be signed by the organization. "Eyes of Youth" is the first release. It is a screen version of the play of that name, seen on the legitimate stage.

BRADY TO MAKE FILMS IN PARIS

On September 15, William A. Brady will again sail for London, where he will look over a number of productions, which he is presenting there next month. He will then go to Paris with a number of American stars, where he will make six film productions. These films will be made in conjunction with Film D'Art of Paris. The first of these pictures will be made from a story by Henri Kistemaeckers.

ABRAMS APPOINTS MANAGERS

Hiram Abrams, president of the United Artists, last week appointed five more sales managers, making the total now appointed, ten. There are still seven such positions to fill. Those just named are: George F. Lenahan, Washington; Robert T. Churchill, Detroit; T. Y. Henry, Denver; E. C. Fielder, Cleveland, and C. S. Trowbridge, Philadelphia.

SET FAIRBANKS RELEASE

The first Douglas Fairbanks release under the United Artists, commonly known as the Big Four, has been set for September 1. Included in his supporting cast in the picture are Marjorie Daw, Frank Campanian, Sam Sothorn, brother of E. H. Sothorn, and Albert MacQuarrie. The name of the picture has not been announced as yet.

EATON TO SUCCEED PLUNKETT

Jack Eaton will shortly succeed Joseph L. Plunkett as managing director of the Strand Theatre, the latter having accepted a position with the Famous Players-Lasky Company. Eaton is producer of the Montgomery Flagg Comedies and is leaving Town and Country Films to take up his duties at the Strand.

ROTHAPFEL PLANNING NEW UNIT

Plans for a second unit program are being made by Samuel L. Rothapfel. Tom Cushing, his scenario writer, has already completed the script for the feature, taken from a popular novel. The result will be released early in September.

FOX GETS NEW HOUSE

William Fox has added to his ever growing chain of theatres, by acquiring the Washington Theatre in Detroit, which has been booked to open in the Fall with a Fox special production.

UNIVERSAL TO BUILD HOME

A theatre is to be built by the Universal at Universal City to cost \$30,000 and seat 1,200. It will be used to house plays and for theatre scenes in Universal pictures.

FILM FLASHES

Harry T. Morey has completed "The Gamblers."

June Elvidge is at work on a film called "Coax Me."

Edwin Carewe, former Metro director, is in New York.

M. C. Howard is the new auditor of Select Pictures.

Bessie Love has begun work on "Over the Garden Wall."

Florence Reed went to her summer home in Maine last week.

Doris Kenyon started work on "The Bandbox" on Monday.

Ruth Stonehouse supports Hale Hamilton in "The Fourflushers."

Charles Ray is at work on a picture called "A Man's Money."

Evelyn Greeley is at work on a picture called "The Oakdale Affair."

Sheldon Johnson has joined King Vidor's scenario staff in Los Angeles.

Mary Miles Minter will start work for the Realart within a fortnight.

"Black Eyes" is the title of Taylor Holmes next Triangle feature.

Frances Marion is adapting "Anne of the Gables" for Mary Miles Minter.

Agnes Johnson, once of the Ince scenario staff, is vacationing in New York.

James Dent has been appointed assistant on production by Myron Selznick.

Eugene O'Brien's second production for Selznick will be "Sealed Hearts."

Blanche Sweet is to be directed by Wallace Worsley in her next picture.

Claire Whitney has been signed by Edward Jose to appear in "Mother of Men."

George H. Williams has gone to Universal City to be chief technical director there.

Norma and Constance Talmadge are taking a ten day vacation in the Adirondacks.

Blanche Sweet will be seen in "A Woman of Pleasure," her first picture with Pathe.

Dorothy Green and Arthur Ashley will be seen in a picture called "Forest Rivals."

Montagu Love is at work on a feature for World called "The Mark of the Beast."

Ethel Clayton is starred in "A Sporting Chance" featured at the Rivoli this week.

David Powell has been engaged for the "Teeth of the Tigers," a sequel to Arsene Lupin.

Bert Lytell will be seen in "Easy to Make Money" in which he is starred by Metro.

James K. Hackett will make his next appearance on the screen in "The Greater Sinner."

Pete Smith, publicity manager of Famous Players-Lasky Corporation has gone on his vacation.

Enid Bennett has finished "The Gay Miss Portesque." She is taking a two weeks' vacation.

Octavius Roy Cohen has signed a five year contract to write picture plays for Goldwyn.

Virginia Pearson has completed "Impossible Catharine" and started on her next production.

Joseph P. Marquis has been engaged by Adolph Phillip to appear in a number of Productions.

The attraction at the Rivoli this week is "A Sporting Chance" with Ethel Clayton in the lead.

Pioneer Films has acquired the rights to "The Lady of the Dugout" for New York and New Jersey.

Thurston Hall has deserted pictures for stock, appearing with the Morosco Players in Los Angeles.

Larry Semon has finished a comedy for Vitagraph in which 150 people will be seen. It is a two reeler.

The release date of "The Under Current" with Sgt. Empey in the lead, has been changed to August.

Alice Joyce is recovering from a cold which stopped her work in "The Winchester Woman."

Ruth Roland is now author, producer and star of her own serials, which will be booked by Pathe.

Alice Brady is working on her first production for the Realart company. It is entitled "Sinners."

Charles Miller returned to New York last week after a week in Toledo directing the filming of the fight.

Antonio Moreno and his company are in North California completing "Perils of Thunder Mountain."

Maurice Meyer is the publicity agent of the Rogers Film Corporation, which will star the Lee Kiddies.

Billie Rhodes' last effort as a real star was completed last week. It is called "The Blue Bonnet."

Alice Lake, Ann May, Juanita Hansen, Jean Mendoza and Bert Lytell will appear in "Lombardi, Ltd."

The Rialto feature this week is Tom Moore in "The City of Comrades" from the novel by Basil King.

Select lead the other producing companies at the convention in St. Louis with nine representatives present.

Virginia Pearson and her company will finish the filming of "Impossible Katherine" at the studio in Yonkers.

Constance Binney will start on her first picture with the Realart company as soon as she closes in "39 East."

Thomas Ince is producing a picture to be called "Americanism versus Bolshevism," written by C. Gardner Sullivan.

William C. Dowlan, Douglass Gerrald, and Mor W. Testa have been added to the Universal staff of directors.

Mary Miles Minter last week entertained the heads of the Belgian Military Mission at her home with dinner and a show.

John Joseph Harvey will direct Ernest Truex in his series of two-reel comedies produced by Amandee J. Van Buren.

"L'Apache," an Ince picture in which Dorothy Dalton is the star, has been completed and is being prepared for release.

Charles R. Condon was discharged from the army last week and will associate himself with a producing company in California.

The continuity for "Americanism versus Bolshevism," the forthcoming Ince production, has been completed by C. Gardner Sullivan.

John M. Stahl has completed his production of the Mollie King feature, "Greater than Love," and is busy cutting and assembling it.

Wally Van is preparing to appear in a series of five reel comedies while acting as special representative for Frank G. Hall on the coast.

John C. Flinn, publicity director of Paramount, was the featured speaker at the recent Centenary Celebration of the Methodist Missions.

Sylvia Dreamer, Robert Gordon, Eddie Dunn, Left Alexander, Fanny Rice and Margaret Barry have been engaged for "Dawn" by J. Stuart Blackton.

Annette DeGrandis, of the Sennett Bathing Girls, is one of them no longer, having married Captain J. W. Anderson, U. S. A., the provost marshal of Camp Merritt.

"A Sage Brush Hamlet" is the title of the next picture in which William Desmond will be seen. George Elwood Jenks is the author and Joseph J. Frantz the director.

A. C. Head, T. L. Thompson and T. A. Schickling incorporated the Oliver Films, Inc., last week for \$300,000 with the concern's address at 381 West Twenty-seventh Street.

Margaret Campbell has been signed by the Metro to appear in supporting roles. Her first appearance under the terms of the contract will be with Viola Dana in "Please Get Married."

Hugh Ford has completed work on "In Mizoura," which he directed. He will go to London shortly to take up work as a director for the British branch of the Paramount, recently organized.

H. M. Berman, general exchange manager for the Universal, and E. H. Goldstein, of the sales department, are to take over the office of Joseph I. Schnitzer, former general sales manager, who will take up his duties as treasurer of the Equity Pictures Corporation. Berman and Goldstein will handle Schnitzer's work together.

FOX GETS STORIES

Stories by a number of prominent authors have been secured for production by William Fox. He has "Tiger's Cub," by George Potter, for Pearl White; "If I Were King," by Justin Huntley McCarthy, for William Farnum; Henry W. Longfellow's "Evangeline," Zane Grey's "The Last of the Duanes," and Louis Tracy's "Wings of the Morning," the latter two also for William Farnum; David Bleasco's "La Belle Russe," for Theda Bara; Benjamin F. McCutcheon's "The Seventh Person" for George Walsh; Dion Boucicault's "Kathleen" for Miss Bara; Clarence E. Mulford's "The Orphan" for Mr. Farnum; Karl Edwin Harriman's "Chasing Rainbows" for Gladys Brockwell; the late Henry M. Blossom, Jr.'s, "Checkers," and Jackson Gregory's "Joyous Troublemakers."

From the pens of Ralph Spence, Forrest Halsey, H. H. Van Loan, Egerton and Agnes Castle, Frederick S. Isham and E. Lloyd Sheldon, he has several as yet untitled stories, in addition to those already named.

PICTURE CLUB INCORPORATES

The Picture Business Men's Club, has been incorporated in Albany, the principal offices being in New York. The incorporators are Percy L. Waters, Benjamin J. Moss, William R. Hearst, Paul Brunet, Jules E. Brulato, Carl F. Zittel and Adolph Zukor.

The purpose of the club is to provide a rialto for business men who are interested in the picture production game, and to furnish them with a social centre.

STRAND HAS NEW COMEDY

"How Do They Do It on \$8 Per," is the title of the first of a series of comedies, at the Strand this week, entitled the "Hall Room Boys" and taken from H. A. MacGill's cartoons, now running in the *Evening Sun* under the title of "Percy and Ferdie." The National Film Corporation is producing the pictures and Flannigan and Edwards, known in vaudeville, have the leading roles.

WON'T WRITE KAISER FILM

BERLIN, July 14.—When Maximilian Harden was asked to write a motion picture scenario here, recently, dealing with the life of the Kaiser, he declined to do so, in spite of a tempting offer which promised large royalties. The famous German editor declared that he had no intention of entering the field of motion pictures.

STOPS BUSHMAN SALE

BALTIMORE, July 14.—On claims of Francis X. Bushman's former wife, for alimony, the sale of the actor's personal effects, which was to have taken place today, has been stopped. Local authorities seized the property and plan to sell it at a public auction in New York, to satisfy the former Mrs. Bushman's claims.

BUILDING TWO HOUSES

A. H. Schwartz, owner of the Rialto and Brevort Theatres, Brooklyn, has started building two new palaces, one in Jamaica, and the other in the Flatbush Avenue section. The Jamaica house will cost \$600,000 when everything is completed. The cost of the other has not been divulged.

MAY BAN HEALTH FILMS

PHILADELPHIA, Pa., July 12.—The Governor of the State to-day empowered the State Board of Censors to prohibit the showing of any health films that they believe unfit. This step was taken after litigation on such films as "Fit to Win" and "The End of the Road" had resulted in mixed verdicts.

CHAPLIN BABY DIES

LOS ANGELES, Cal., July 14.—The baby boy born to Charles Chaplin and Mrs. Charles Chaplin, formerly Mildred Harris, died here last week after living seventy-two hours. The mother is in a critical condition and has not yet been notified of the death of the baby.

Film Reports

"THE UNBROKEN PROMISE"

Triangle. Five Reels.

Cast

Nell Loring.....Jane Miller
John Corliss.....Sidney Mason
Billy Corliss.....William Human
Old Man Loring.....John Smiley
Sundown Slim.....Dick Le Strange
Fadaway.....Robert Taber
Story—Dramatic. Written by Henry Knibbs.
Directed by Frank Powell. Features Jane Miller.

Remarks

The title of this picture, "The Unbroken Promise," does not suggest a western drama, but that is exactly what it is. Love, hate, drunkenness, feuds, shooting and a bit of comedy, are all blended into one grand hodge podge. Apparently, there was an effort to finish it up in a hurry, for the last reel includes more than any of the preceding ones, most of the action being confined to it. There are several scenes which lack realism and the film, generally, presents very little out of the ordinary. Not only that, but it lacks clarity at the end. Peculiarly, in the fight between the sheepman and cattleman, the former is the aggressor. Usually, conditions are reversed.

John Corliss and "Old Man" Loring, are respectively, cattle and sheep owners. Nell, the latter's daughter, has many times averted bloodshed by her influence. John loves Nell, but does not know that she reciprocates the affection. He is silent, believing that she loves his brother Billy, half owner of his ranch, who has been her chum since schooldays.

Billy Corliss, before leaving for the city, asks Nell to become his wife. She refuses to do so unless he promises to give up drinking. Of course he promises, but as soon as he hits the shining lights of a larger town, Demon Rum gets him, as well as do the wild, wild women.

Meanwhile, John administers first aid to Nell, who has fallen off her horse. He kisses her and says he loves her. She instantly comes to.

Fadaway is a trouble-maker; in fact, a pest. He shoots one of Loring's sheep. John Corliss, who has hitherto employed him, tells him to earn his livelihood in other quarters. Fadaway beats it but determines to be avenged upon Corliss. Loring hires him. Billy returns, now a habitual drunkard, but does not happen to meet Nell, an unusual thing, considering the size of the town. Fadaway influences Billy and they rob the safe of the Corliss ranch together, for John has refused to give his brother money for drink.

Fadaway then again appears upon the scene. A Mexican girl shoots him for assaulting her sister. John, whom Fadaway had threatened to shoot and who had had several run-ins with the villain, believes that Nell killed him, for a glove of hers lies near the scene of the murder. John pleads guilty before the authorities, to save his sweetheart. His brother also pleads guilty, but the girl who killed Fadaway explains. All is cleared up then and Nell sees that John did not break his promise to her never to kill. They kiss each other in the court room and the cow-boys whoop it up. Even the jury grins. Billy takes it philosophically and applies for the position of best man. Curtain.

Box Office Value

One day.

"ROSE OF THE WEST"

Fox. Five Reels.

Cast

Rose La Belle.....Madeline Traversé
Pierre La Belle.....Frank Leigh
Angela.....Beatrice La Plant
Lieut.-Col. Bruce Knight.....Thomas Santschi
Major Hilton.....Henry J. Herbert
Natoosh.....Mina Prevost
Jules.....Jack Nelson
Story—Northwest drama, written by Denison Clifton, directed by Harry Millarde, featuring Madeline Traversé.

Remarks

A story filled with suspense, presented with good photography and enacted by a very good cast, makes this film interesting from start to finish.

Rose La Belle and her daughter, Angela, have been living for the last two years with only Natoosh and her son Jules, for companions. Pierre, the husband of Rose, is a brute who has deserted them after cruelly mistreating them. Rose is about to find happiness by marrying Lieut.-Col. Bruce Knight, of the Royal Mounted Police, as they think that Pierre is dead.

On the day they leave, Pierre returns. He has located gold on the estate of a rich roue, Beaudry by name. Beaudry does not want to sell, but after Pierre tells him that he will sell Angela, his daughter, to him, he agrees. Rose follows them and they arrange to kidnap Angela. Again they are foiled by Jules, who loves Angela, and arrives just in time to save her from Beaudry. While he is fighting with him, Rose also arrives and kills Beaudry.

The body is found and the police come to arrest Rose. Pierre escapes, but is chased by Jules, who kills him, but is fatally injured in doing so. He staggers back to the cabin and confesses that he has just killed Pierre and also says that he killed Beaudry. Then he dies. Fade-out. Rose and Bruce in usual position.

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(Agency)

(Palace Theatre Building, New York)

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Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (\$2 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

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James S. Kleinman, Equitable Bldg., 120 B'way, New York City.
F. L. Boyd, 17 No. La Salle St., Chicago.

MUSICAL GLASSES.

A. Braunneiss, 1012 Napier Ave., Richmond Hill, N. Y.

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Chas. L. Lewis, 429 Richmond St., Cincinnati, Ohio.

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De Fleish Scenic Studio, 447 Halsey St., Brooklyn. Phone Bedford 8594J.

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Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

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Wm. W. Delaney, 117 Park Row, New York.

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